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from J. D. S.

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THE HYMNARY

A BOOK OF CHURCH SONG



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P R E F A C E.

It is much to be regretted that up to the present time so little advantage has resulted from the earnest efforts of the clergy to improve the musical portion of the Church Service, and make it a dignified and worthy sacrifice of Praise and Prayer.

This is, however, not very difficult to account for. The clergy, as soon as their eyes were open to the necessity of improving their Services, naturally sought the assistance of their organists as to the selection of music, re-organization of choir, etc., and there they met with their first difficulty. The organists, in many instances, were unable to assist them, either with advice or material aid; and the reason was this. The mechanical improvements in English organs had, for nearly two hundred years, remained at a complete standstill. And what the organ was when Father Smith built the fine instrument for the Temple Church in 1687, such it remained until nearly half the present century had passed away. An organist, consequently, had no inducement to pass whole hours of the day in the endeavour to make his feet rival the dexterity of his hands; and the result was, that the organist of the time made himself a sound musician in the first place, and then an organist. But when the English organ builders began to adopt and, in some instances, improve upon the most advanced mechanical contrivances of continental builders, the Church musician almost disappeared, to be replaced by the Organist proper who had nearly ceased to be a musician. And thus it was that when the clergy applied to their organists for assistance in a matter requiring solid musicianly qualities, they were either put off with an excuse, or else fairly led into mischief by an amount of inexperience equal to their own.

In cases where the clergy took the matter into their own hands, the crude suggestions of amateur friends, or expedients evolved out of their own inner consciousness, were hardly likely to aid a matter requiring

technical knowledge and great experience. It was not to be wondered at, therefore, that the clergy soon split into two great parties. The one adopted an ancient and severe style of music almost devoid of interest, save that which is known as antiquarian. The other introduced a series of melodies heretofore associated with profane subjects; and, pleased with the fact that congregations eagerly caught them up and adopted them, they altogether lost sight of the other fact that an offering was being made to God of things which were at least second-hand, if not absolutely sensual.

It should ever be borne in mind that Church music differs from all other music, in that whilst ordinary music, both sacred and secular, is conceived with the view of gratifying the senses and purifying the passions of humanity, Church music is distinctly an offering dedicated to God. It therefore requires to be purer and deeper than that which is offered by man for the delectation of his fellow-man; and this entirely disposes of the specious argument sometimes used, that because a congregation sings a certain Tune with fervour and evident enjoyment, it must be good. Such an argument might be admitted if the end and aim of going to church was the personal enjoyment produced by singing; but it is absolutely certain that congregations are known to pour out their hearts to God with equal, if not greater fervour, in strains which were specially written and intended for Church use. There is consequently no excuse for those who continue to use in God's house, and in the solemn act of worship, a class of music which, from its want of refinement, its absence of everything that is musicianly, and its inherent coarseness, would be scarcely admitted into any decent drawing-room.

Against the other side it is necessary to say but little. The evil will remedy itself. It would be as natural to expect congregations to pray in a language of which they understand not one word, as to suppose they would long continue to offer their sacrifice of praise through the medium of a class of music, the idiom of which has long since died.

The true test of a Hymn Tune is that it shall equally satisfy the musician and the amateur. It should be capable of embodying the purest thoughts and noblest aspirations of both. But if it should fail after a fair trial to stimulate the best feelings of the amateur by its too great severity, or offend the susceptibilities of the musician by an excess of laxity, it is surely unfit for its high purpose. It must, however, be remembered by the professional musician that the Hymn being intended as an offering from the musically unlearned, a certain element of simplicity should never be wanting.

Upon these principles this book has been compiled. It is hoped that there is not one composition in this large collection which falls below the musician's test; whilst it is equally believed that should the amateur give each Tune a fair trial (and no Tune can be thoroughly understood and appreciated until it is well known), he will find few that do not appeal to his higher and better feelings.

As to the appearance of the Tunes, it will be seen that I have followed the plan adopted in my own collection of "Original Tunes to Popular Hymns," substituting the modern for the ancient style of notation, and at the same time discarding the use of intermediate double bars; still maintaining that whilst "common sense first suggested the reform, experience has always tended to its justification."

It remains to say a few words upon the important subject of the performance of Hymn Music. It is a somewhat singular fact that precisely as the clergy divided and went to extremes upon the *choice* of music for the Church, so they divided on the subject of its performance, and whilst the one drawled the other raced. It is difficult to avoid feeling that the former were nearer right than the latter. Nothing could well be imagined more indecorous than the pace at which the music is taken in very many churches. It may be no great argument to say that the music is utterly ruined by it, that the air of the sanctuary becomes redolent of profanity, that the sacred words to which these strains are sung become a mockery—these are as nothing compared with the fact that those frenzied utterances are supposed to represent a sacrifice of praise humbly offered at the foot of the Throne of Grace.

It would be natural to suppose that this high rate of speed is confined to Hymn Tunes of a jubilant character, but this is not the case. Tunes of a dignified cast, as well as penitential, suffer the same treatment. To those who defend such things, the metronome marks placed at the commencement of each Tune in this book, would seem to indicate a *tempo* analogous to going to sleep. But let them be tested by the pace usually adopted in Handel's "Since by man came death," Mendelssohn's "Cast thy burden," or the Chorales in *St. Paul*, Bach's *Passion*, &c., and it will be clearly seen what is the true speed of a Hymn Tune.

On the subject of bringing out the spirit and feeling of this class of music, little can here be said that would be of much use. Everything depends upon the Director of the Choir. If he be a competent musician, he should be proportionately valued, for such are rare.

I have now to express my acknowledgments to:—

The Proprietors of the Sarum Hymnal, for the use of several Tunes from that collection.

Messrs. Nisbet, for permission to print several Tunes from "Psalms and Hymns for Divine Worship."

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To the Rev. J. B. Dykes special thanks are due for kindly allowing the use of a number of his Tunes selected from various collections.

Further, I beg to offer my warmest thanks to those musicians, both professional and amateur, who have contributed to this work, and whose names will be found at the head of their respective compositions.

Should it be found that any copyright has been infringed or acknowledgment omitted, I hereby tender my heartiest apologies, further promising that on such being pointed out, they shall be rectified or added in future Editions.

I would only wish to add the hope that this book may not prove wholly unworthy of the high purpose it is intended to fulfil.

J. BARNBY.

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397	Rev. R. Brown-Borthwick, in E♭.	31	Dr. Crotch, in E.
399	S. Webbe, in E.	62	Philip Armes, in D.
408	J. B. Calkin, in E.	69	1st Tune, A. R. Reinagle, in E♭.
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414	F. R. Statham, in D.	75	Old Melody (York), in G.
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498	F. R. Statham, in E♭.	198	Old Melody (Windsor), in A minor.
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613	S. S. Wesley, in E.	358	Old Melody (London New), in D.
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No.	Composer.	No.	Composer.
425	Berthold Tours, in A.	88	W. Metcalfe, in F.
436	F. R. Statham, in E♭.	89	J. Barnby, in A minor.
437	W. Metcalfe, in F.	97	Sir John Goss, in G.
440	Old Melody (Abbey), in A.	151	Philip Armes, in A.
442	F. R. Statham, in A♭.	155	Old Melody (Durham), in E♭.
485	H. J. Gauntlett, in D.	163	Philip Armes, in A.
494	Mendelssohn, in G.	165	German (Potsdam), in E.
511	J. Barnby, in D minor.	182	German St. Michael's, in A.
523	H. J. Gauntlett, in E.	183	German (Franconia), in E♭.
530	Ferdinand Hiller, in E.	184	T. A. Walmisley, in G minor.
557	J. Hamilton Clarke, in D minor.	186	E. G. Monk, in D.
560	Part I., R. Redhead, in D.	187	E. G. Monk, in A minor.
"	Part II., Anonymous, in A.	197	H. J. Gauntlett, in F.
"	Part III., Old Melody (London New), in D.	203	1st Tune, S. S. Wesley, in G.
"	Part IV., Berthold Tours, in G.	216	2nd Tune, Philip Armes, in A.
567	James Turle, in D.		Old Melody (Southwell), in F♯ minor.
568	Old Melody (Windsor), in A minor.	220	Samuel Howard, in A minor.
573	Old Melody (St. James), in A.	237	1st Tune, Old Melody (St. Giles), in G minor.
576	F. R. Statham, in E♭.	"	2nd Tune, J. Barnby, in E♭.
580	German (St. George), in F.	356	Old Melody (Durham), in E♭.
583	Oliver A. King, in G minor.	395	J. Barnby, in C minor.
584	James Turle, in E♭.	409	1st Tune, F. R. Statham, in E.
589	Old Melody (St. James), in A.	"	2nd Tune, Samuel Gee, in E.
596	S. S. Wesley, in G.	427	J. B. Calkin, in G.
603	Berthold Tours, in A.	477	1st Tune, S. Wesley, in D.
606	James Turle, in D.	"	2nd Tune, Anonymous, in A.
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623	W. Spark, in E♭.	486	Jno. Naylor, in F.
624	S. S. Wesley, in F.	501	1st Tune, German (Potsdam), in E.
625	Anonymous, in A.	"	2nd Tune, J. Barnby, in E♭.
631	Old Melody (St. David's), in E.	525	1st Tune W. Winn, in G.
632	Old Melody (Bedford), in E.	"	2nd Tune, W. H. Monk, in G.
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25	E. J. Hopkins, in E.	619	1st Tune H. J. Gauntlett, in E.
93	G. A. Macfarren, in C.	"	2nd Tune, G. M. Garrett, in A.
167	Old Melody (Wearmouth), in E♭.	629	1st Tune, W. H. Monk, in G.
171	E. J. Hopkins, in E.	"	2nd Tune, H. G. Trembath, in D.
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224	J. Stainer, in E.	92	E. G. Monk, in E♭.
227	Ch. Gounod, in G minor.	315	Jno. Naylor, in D.
232	Ch. Gounod, in G minor.	535	1st Tune, Ferdinand Hiller, in C.
265	H. J. Gauntlett, in E♭.	"	2nd Tune, J. Barnby, in B♭.
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No.	Composer.	No.	Composer.
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219	German (Hernlein), in D minor.	249	1st Tune, German, in E.
236	R. Redhead, in C.	"	2nd Tune, A. S. Sullivan, in E♭.
254	German (Hernlein), in D minor	266	Sir George Elvey, in G.
255	R. Redhead, in C.	278	German (Salzburg), in D.
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320	Old Melody (Battishill), in G.	402	E. J. Hopkins, in C.
321	Old Melody (Norwich), in E.	463	Sir George Elvey, in G.
331	German, in E.	471	German (Salzburg), in D.
335	German (Biberach), in A.	495	Rev. J. B. Dykes, in D.
380	Old Melody (Norwich), in E.	496	E. J. Hopkins, in C.
386	J. B. Calkin, in C.	508	German (Salzburg), in D.
388	Anonymous, in A.	562	J. Barnby, in G minor.
467	German, in F.	585	1st Tune, E. Silas, in D.
468	J. Adcock, in E.	"	2nd Tune, J. Barnby, in F.
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"	2nd Tune, G. M. Garrett, in G.	618	Rev. J. B. Dykes, in D.
577	H. J. Gauntlett, in G.	TEN LINES.	
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43	Rev. Sir F. A. G. Ouseley, in E minor.	85	1st Tune, H. J. Gauntlett, in E♭.
50	Old Melody, in G.	"	2nd Tune, Rev. L. G. Hayne, in E♭.
57	E. J. Hopkins, in B♭.	103	1st Tune, H. J. Gauntlett, in E♭.
58	S. S. Wesley, in C.	"	2nd Tune, Ch. Gounod, in E♭.
107	J. Stainer, in D♭.	133	H. J. Gauntlett, in E.
178	German (Dix), in A.	135	S. S. Wesley, in D.
181	Henry Smart, in E♭.	217	Jno. Naylor, in F minor.
257	German, in A minor.	272	S. S. Wesley, in D.
312	German (Dix), in A.	382	German, in E.
323	Old Melody, in F.	434	G. M. Garrett, in F.
350	A. S. Cooper, in E♭.	455	German (Bremen), in A minor.
458	Henry Smart, in E♭.		
487	Henry Smart, in E♭.		
499	S. S. Wesley, in E♭.		
514	R. Redhead, in D.		

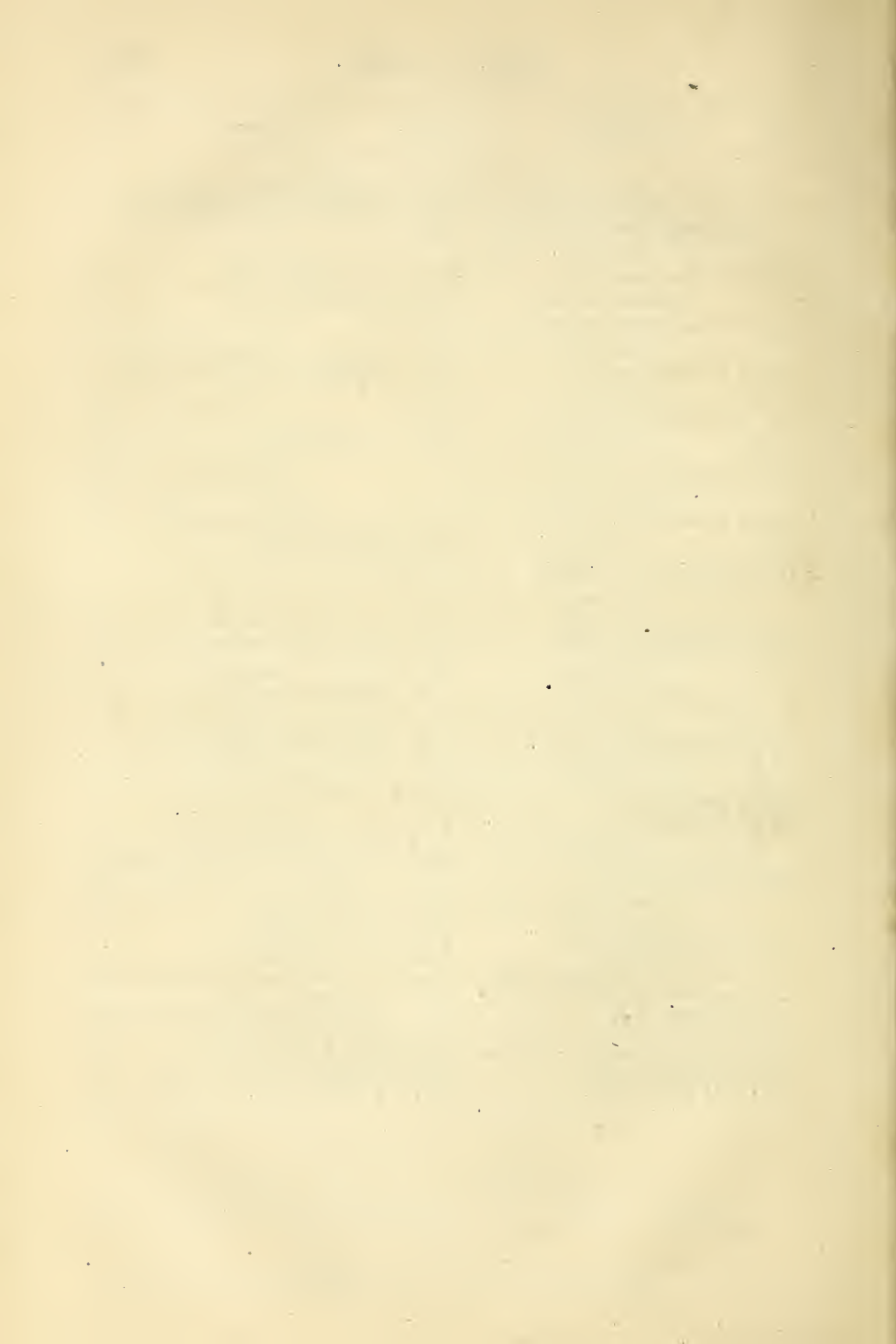
No.	Composer.	No.	Composer.
563	J. Barnby, in E♭.		6.4.6.4.6.6.6.4.
582	1st Tune, German (Bremen), in A minor.	646	A. S. Sullivan, in A.
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639	J. Barnby, in D.	506	E. Bunnett, in E♭.
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259	German (Minden), in G minor.	599	Anonymous, in G minor.
261	J. B. Calkin, in F.	644	Rev. J. B. Dykes, in F.
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461	Oliver A. King, in A♭	476	A. S. Sullivan, in F.
	5.5.5.5.6.5.6.5.		6.6.6.6.
542	Handel, in A.	138	J. Barnby, in E.
	6.6.6.6.3.6.	279	H. J. Gauntlett, in F.
339	Berthold Tours, in G.	626	1st Tune, H. J. Gauntlett, in F.
	6.4.6.6.	"	2nd Tune, J. Barnby, in E.
72	1st Tune, Henry Smart, in D♭.	645	J. Barnby, in E.
"	2nd Tune, E. J. Hopkins, in E.		6.6.6.6.6.6.
	6.4.6.4.6.6.4.	325	Old Melody, in E.
570	A. S. Sullivan, in G.	547	Rev. H. F. Sheppard, in B♭
571	Sir John Goss, in A.		8 OF 6.
	8 OF 6.4.	392	1st Tune, Berthold Tours, in E♭.
553	E. Silas, in C minor.	"	2nd Tune, Albert Lowe, in D.
	6.6.4.6.6.6.4.		9 OF 6.
591	1st Tune, Ferdinand Hiller, in E.	131	Berthold Tours, in G.
"	2nd Tune, Old Melody, in G.		6.7.6.7.6.6.6.6.
	6.6.6.6.4.4.4.4.	459	German (Nun danket), in G.
363	Old Melody (Burnham), in D.	472	German (Nun danket), in G.
607	Chas. Steggall, in C.		6.6.7.7.7.7.
	6.6.6.6.4.4.7.4.4.6.	435	Ferdinand Hiller, in F.
99	G. M. Garrett, in C.		6.6.6.6.8.8.
	6.6.6.4.8.8.4.	332	Old Melody (Burnham), in D.
548	1st Tune, Rev. J. B. Dykes, in D minor.	507	A. S. Sullivan, in D.
"	2nd Tune, H. J. Gauntlett, in D minor.	564	Sir John Goss, in E♭.
			6.6.6.6.6.6.8.
		372	Berthold Tours, in B♭.
		405	Berthold Tours, in B♭.

No.	Composer.	No.	Composer.
	6.6.8.6.6.8.	143	German (Lincoln), in D.
299	Old Melody (Hilary), in E.	199	1st Tune, H. J. Gauntlett, in G.
	6.6.6.8.8.6.	381	2nd Tune, S. S. Wesley, in C.
469	Henry Leslie, in C minor.	462	German (Lincoln), in D.
	6.8.6.8.	504	Ancient Melody, in E.
492	W. G. Cusins, in F.	541	H. J. Gauntlett, in G.
	6.6.8.10.	612	Ancient Melody in E.
241	Berthold Tours, in E minor.	622	H. J. Gauntlett, in E.
	6.6.8.6.6.6.8.6.6.		Ch. Gounod, in E♭.
207	Chas. Steggall, in E♭.		7.6.7.6.7.6.7.6.
	6.10.6.10.	20	J. Barnby, in E.
630	S. S. Wesley, in D.	35	Sir W. S. Bennett, in E♭.
	6.6.8.6.10.10.	109	S. S. Wesley, in G.
218	E. H. Thorne, in G minor.	117	T. E. Aylward, in E♭.
	6.10.10.6.	179	German (S. Theodulph), in C.
370	Ferdinand Hiller, in C.	225	A. S. Sullivan, in E♭.
	6.6.10.6.6.10.	252	German (S. Theodulph), in C.
361	G. M. Garrett, in E.	285	A. S. Sullivan, in G.
466	Rev. E. B. Whyley, in E.	287	Henry Smart, in E♭.
	7.7.7.3.	378	J. Barnby, in E.
202	Philip Armes, in F.	406	A. S. Sullivan, in G.
	7.7.7.3.7.3.	493	1st Tune, Berthold Tours, in F.
416	Ferdinand Hiller, in E♭.	512	2nd Tune, H. J. Gauntlett, in E♭.
	8 OF 7.5.	512	1st Tune, German, in E minor.
164	J. Barnby, in F.	518	2nd Tune, Rev. J. B. Dykes, in E♭.
	7.7.7.5.	518	1st Tune, Henry Smart, in E♭.
519	Chas. Steggall, in E♭.	578	2nd Tune, W. H. Monk, in E.
554	H. J. Gauntlett, in B♭.	578	A. S. Sullivan, in E♭.
593	1st Tune, German (Capetown), in D.	579	German (Passion), in E♭.
"	2nd Tune, Hon. and Rev. F. R. Grey, in F.	592	1st Tune, Old Melody, in G minor.
	7.7.7.5.7.7.5.	600	2nd Tune, Henry Smart, in E♭.
273	Samuel Reay, in B♭.	600	Part I., 1st Tune, J. Barnby, in E.
	7.7.7.7.5.	"	2nd Tune, Berthold Tours, in F.
244	E. H. Thorne, in F minor.	"	Part II., 1st Tune, A. Ewing, in D.
	7.7.7.7.7.5.7.5.	"	2nd Tune, Henry Hugo Pierson, in F.
30	E. G. Monk, in G.	"	Part III., 1st Tune, A. S. Cooper, in E.
	7.5.6.5.6.	"	2nd Tune, Rev. J. B. Dykes, in D.
353	J. Barnby, in E.	620	1st Tune, Henry Smart, in E.
	7.5.7.5.8.5.	"	2nd Tune, Franz Weber, in D.
413	Sir John Goss, in E.	"	3rd Tune, H. J. Gauntlett, in E♭.
	7.6.7.6.7.7.5.7.7.5.	"	4th Tune, German, in C.
141	G. M. Garrett, in E♭.	643	A. S. Sullivan, in E♭.
	7.6.7.6.		10 OF 7.6.
17	Ancient Melody, in E.	30	Henry Smart, in E.
			7.7.6.7.7.6.
		442	J. Barnby, in E♭.
		446	H. J. Gauntlett, in minor.
			7.6.7.6.8.8.
		73	1st Tune, Rev. J. B. Dykes, in G.
		636	2nd Tune, J. Barnby, in F.
			H. J. Gauntlett, in F.
			7.6.7.6.8.6.8.6.
		205	Philip Armes, in A minor.

No.	Composer.	No.	Composer.
	7.6.7.6.8.8.7.7.		8.6.8.6.4.4.8.
215	J. B. Calkin, in E minor.	81	Henry Smart, in E♭.
	7.8.7.8 (WITH ALLELUIA).		8.7.8.7.4.7.
293	H. G. Gauntlett, in C	115	Ch. Gounod, in E♭.
	7.8.7.8.7.7.	484	E. J. Hopkins, in A♯.
509	1st Tune, A. S. Sullivan, in E.	555	E. J. Hopkins, in A♯.
"	2nd Tune, J. Barnby, in F.	561	E. J. Hopkins, in A♯.
	7.7.8.7.7.7.8.7.		8.4.7.8.4.7.
533	J. Barnby, in A.	59	J. Stainer, in C.
	7.7.7.11.11.8.		8.8.8.8.4.4.8.
142	Ch. Gounod, in C.	465	1st Tune, Anonymous, in F.
	8.3.3.6.	"	2nd Tune, J. Barnby, in E.
44	S. S. Wesley, in E.		8.8.7.7.8.8.7.4.
	8.5.8.3.	275	Chas. Steggall, in F.
597	1st Tune, A. S. Sullivan, in A.		8.9.8.8.9.8.6.6.4.8.8.
"	2nd Tune, W. S. Hoyte, in E♭.	118	1st Tune, German, in D.
	8.8.6.6.3.	"	2nd Tune, E. H. Thorne, in B♭.
38	J. Stainer, in D minor.	545	E. H. Thorne, in B♭.
	8.5.8.5.8.4.3.		8.8.8.5.
532	1st Tune, A. S. Sullivan, in F.	443	A. H. D. Troyte, in E♭.
"	2nd Tune, Oliver A. King, in A.		8.6.8.6.8.8.
	8.4.8.8.	345	Anonymous, in E♭.
192	Henry Smart, in E.		8.6.8.8.6.
	8.8.8.4.	329	H. J. Gauntlett, in E.
90	Ch. Gounod, in D.	393	H. J. Gauntlett, in E.
319	Samuel Reay, in G.		8.8.8.6.
368	Jno. Naylor, in E♭.	16	J. Barnby, in E♭.
524	1st Tune, S. S. Wesley, in E♭.	403	J. Barnby, in E♭.
"	2nd Tune, E. H. Thorne, in E.		8.8.8.6.8.8.8.6.
569	1st Tune, A. H. D. Troyte, in E♭.	82	1st Tune, Hopkins, in B♭.
"	2nd Tune, Philip Armes, in F.	"	2nd Tune, Rev. Sir F. A. G. Ouseley, in C.
	8.4.8.4.8.8.8.4.		8.6.8.6.8.6.
79	1st Tune, Henry Smart, in E.	429	1st Tune, James Turle, in D.
"	2nd Tune, Ch. Steggall, in E.	"	2nd Tune, Rev. J. B. Dykes, in E♭.
	8.4.8.8.4.4.7.		8.6.8.6.6.6.6.
55	J. Barnby, in E♭.	617	J. Barnby, in E♭.
	8.8.6.4.		8.8.6.8.8.6.
307	J. Barnby, in G.		8.6.8.8.6.
	8.6.8.4.	256	J. Barnby, in E♭.
420	1st Tune, G. M. Garrett, in E.	270	German, in D.
"	2nd Tune, Samuel Reay, in B♭.	394	German, in D.
615	Sir John Goss, in A♯.	413	Henry Smart, in G.
	8.8.7.4.4.4.	418	German, in F.
281	Anonymous, in G.	503	German, in F.
	8.8.6.8.8.6.4.4.6.	575	Henry Smart, in G.
371	Anonymous, in A.		8.6.8.8.8.6.
		517	Ferdinand Hiller, in G.

No.	Composer.	No.	Composer.
	8.8.8.6.6.8.6.	488	German in E.
221	1st Tune, J. Barnby, in F.	529	Old Melody, in A.
"	2nd Tune, Samuel Reay, in D minor.	534	1st Tune, E. J. Hopkins, in D.
	8.7.8.7.6.6.6.7.	"	2nd Tune, H. J. Gauntlett, in C.
616	German (Ein feste Burg), in D.	543	Henry Smart, in C.
	8.7.8.7.	609	Henry Smart, in C.
27	German, in G.		8 OF 8.7.
71	Rev. J. B. Dykes, in E♭.	21	Sir John Goss, in E.
80	E. J. Hopkins, in A minor.	98	Henry Smart, in F.
95	German, in G.	114	A. S. Sullivan, in G.
108	R. Redhead, in E♭.	132	Henry Smart, in E.
166	Rev. J. B. Dykes, in E♭.	250	J. Barnby, in G minor.
271	Rev. J. B. Dykes, in D.	297	Rev. J. B. Dykes, in E.
322	W. Metcalfe, in D.	305	Old Melody, in A.
373	German in G.	313	Old Melody, in A.
383	Albert Lowe, in E♭.	314	W. S. Hoyte, in B♭.
400	G. M. Garrett, in A♭.	341	Berthold Tours, in D.
452	1st Tune, H. J. Gauntlett, in E minor.	379	Henry Smart, in F.
"	2nd Tune, Mrs. M. Bartholomew, in B♭.	398	Mendelssohn, in B♭.
470	1st Tune, German, in G.	411	J. Barnby, in F.
"	2nd Tune, H. G. Trembath, in G.	430	F. A. W. Docker, in A.
551	Mrs. M. Bartholomew, in B♭.	513	Henry Smart, in F.
	8.7.8.7.7.7.	520	Rev. J. B. Dykes, in E.
91	1st Tune, German (Dretzel), in E♭.	544	A. S. Sullivan, in G.
"	2nd Tune, J. Barnby, in E♭.	601	A. S. Sullivan, in G.
106	Henry Smart, in E minor.		8.8.7.8.8.7.
148	Ch. Gounod, in G.	37	H. J. Gauntlett, in F minor.
235	Ch. Gounod, in G.	140	Henry Smart, in D.
290	German, in C.	242	J. Barnby, in F minor.
301	German, in C.	291	Henry Smart, in E♭.
308	German, in C.	324	H. J. Gauntlett, in G.
375	Ch. Gounod, in G.	396	German, in G.
387	German, in C.	638	Part I., German in G.
401	German, in C.	"	Part II., Anonymous, in D.
614	Ch. Gounod, in G.	"	Part III., Anonymous, in G.
	6 OF 8.7.		8.7.8.7.7.7.7.7.
36	Ch. Gounod, in E♭.	41	Sir J. Benedict, in F.
188	E. J. Hopkins, in A.		8.7.8.7.8.7.7.
229	Chas. Steggall, in E♭.	137	Henry Smart, in E♭.
230	German (Mannheim), in E.		8.7.8.7.8.8.7.
243	Rev. J. B. Dykes, in A minor.	116	German, in A♭ (Luther's Hymn).
310	H. B. Walmisley, in G.		8.8.8.8.7.7.
364	Rev. J. B. Dykes, in E♭.	454	H. J. Gauntlett, in E♭.
384	J. Stainer, in E♭.		8.7.8.7.7.7.7.
426	H. J. Gauntlett, in C.	248	German, in E.
428	Henry Smart, in C.		12 OF 8.7.
431	1st Tune, E. J. Hopkins, in E♭.	340	Samuel Reay, in A.
"	2nd Tune, Henry Lahee, in D.		8.7.8.7.7.7.7.7.8.7.8.7.
433	German (Mannheim), in E.	360	Ferdinand Hiller, in A minor.
450	1st Tune, Rev. J. B. Dykes, in E♭.		8.8.8.8.8.10.
"	2nd Tune, H. J. Gauntlett, in F minor.	100	E. G. Monk, in C.
464	1st Tune, Henry Smart, in C.		
"	2nd Tune, H. J. Gauntlett, in A.		

No.	Composer.	No.	Composer.
	8.8.8.8.11.		
537	1st Tune, James Turle, in C.	439	1st Tune, J. Barnby, in E.
"	2nd Tune, Anonymous, in D.	"	2nd Tune, E. J. Hopkins, in A \flat .
	9.9.8.9.9.8.	444	W. T. Best, in A.
112	G. A. Macfarren, in G.		6 of 10.
	9.9.8.9.9.8.6.6.4.8.8.	87	Henry Smart, in D.
539	Ferdinand Hiller, in B \flat .	130	Sir John Goss, in E \flat .
	10.4.10.6.		11.11.11.5.
233	E. H. Thorne, in D.	448	1st Tune, E. Silas, in E \flat .
	10.6.10.4.	"	2nd Tune, G. M. Garrett, in G.
239	E. G. Monk, in G minor.	633	J. Barnby, in E \flat .
	10.4.6.6.6.6.10.4.		11.10.11.10.9.11.
538	Samuel Reay, in D.	602	J. Barnby, in A.
	10.4.10.4.10.10.		11.10.11.10.
565	J. Barnby, in C.	53	J. Stainer, in C.
	10.10.6.6.		11.10.11.10.10.10.
111	Ch. Gounod, in C Minor.	590	J. Barnby, in E \flat .
	10.6.10.6.		5 OF 11.
240	Chas. Steggall, in E \flat .	284	A. S. Sullivan, in A \flat .
385	Chas. Steggall, in E \flat .		4 OF 12.
	10.10.6.6.10.	515	A. S. Sullivan, in A.
376	S. S. Wesley, in E \flat .		14.4.14.4.
	10.10.10.6.	347	Berthold Tours, in A.
367	Henry Smart, in E \flat .		14.7.7.6.6.
	10.10.7.	296	Henry Smart, in E \flat .
479	J. Barnby, in C.		4 OF 15.
526	J. Barnby, in D.	288	J. Barnby, in F.
	10.10.7.10.		IRREGULAR.
200	Henry Smart, in C.	8	G. A. Macfarren, in D.
	10.10.10.10.	128	Old Melody (Portuguese Hymn), in A.
4	E. H. Thorne, in E.	129	J. Barnby, in A.
32	A. H. D. Troyte, in E \flat .	189	J. Barnby, in D.
47	T. Hewlett, in D.	274	H. J. Gauntlett, in C.
74	1st Tune, E. J. Hopkins, in A \flat .	295	J. Barnby, in D.
"	2nd Tune, Sir John Goss, in C.	505	1st Tune, Ferdinand Hiller, in D minor.
83	J. Barnby, in E.	"	2nd Tune, Chas. Steggall, in A minor.
101	J. Barnby, in B \flat .	527	A. H. D. Troyte, in G.
185	Sir F. A. G. Ouseley, in G minor.	536	John Hopkins, in E \flat .
228	J. Langran, in F.	638	Part II., Anonymous, in D.
377	E. H. Thorne, in E.	640	J. Barnby, in C.



O TRINITY OF BLESSED LIGHT.

I L.M.

G. M. GARRETT, Mus.D.

$\text{♩} = 60. f$

Two systems of musical notation for the hymn 'O TRINITY OF BLESSED LIGHT.' Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The first system includes a tempo marking of 60 beats per minute and a dynamic marking of *f* (forte). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The second system concludes the piece with a double bar line and repeat signs.

THE FLAMING SUN HAS SUNK IN NIGHT.

2 L.M.

BERTHOLD TOURS.

$\text{♩} = 72.$

Two systems of musical notation for the hymn 'THE FLAMING SUN HAS SUNK IN NIGHT.' Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The first system includes a tempo marking of 72 beats per minute. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The second system concludes the piece with a double bar line and repeat signs.

3 O BLEST CREATOR, GOD MOST HIGH.

L.M.

J. BARNBY.

$\text{♩} = 58. mf$

Two systems of musical notation for the hymn 'O BLEST CREATOR, GOD MOST HIGH.' Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The first system includes a tempo marking of 58 beats per minute and a dynamic marking of *mf* (mezzo-forte). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The second system concludes the piece with a double bar line and repeat signs.

O WHAT THEIR JOY AND THEIR GLORY MUST BE.

4 4 of 10.

E. H. THORNE.

First system of the musical score. It consists of a treble and bass staff. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked '♩ = 88' and the dynamic is 'mf'. The music features a melody in the treble staff and a supporting bass line. A 'cres.' (crescendo) marking is present in the treble staff.

Second system of the musical score. It continues the melody and bass line from the first system. The dynamic 'f' (forte) is marked in the treble staff, and 'dim.' (diminuendo) is marked in the bass staff.

Third system of the musical score, concluding with a double bar line. It includes the 'last verse.' marking above the treble staff and the vocal instruction 'One. A - men.' below the bass staff. The dynamic 'f' is marked in the treble staff.

O DAY OF JOY, WHEN FIRST THE LIGHT.

5 L.M.

J. BARNBY.

First system of the musical score for the second hymn. It consists of a treble and bass staff. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked '♩ = 56' and the dynamic is 'f' (forte). The music features a melody in the treble staff and a supporting bass line.

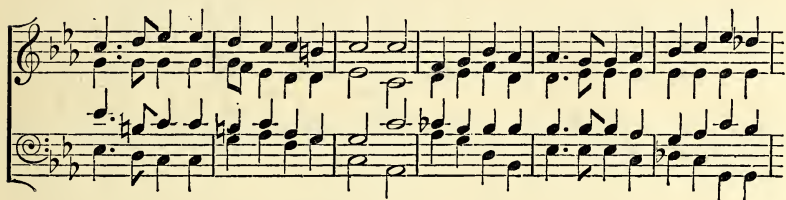
Second system of the musical score. It continues the melody and bass line from the first system, concluding with a double bar line.

THIS DAY THE BLESSED TRINITY.

6

D.C.M.

SAMUEL REAY, Mus.Bac., Oxon.

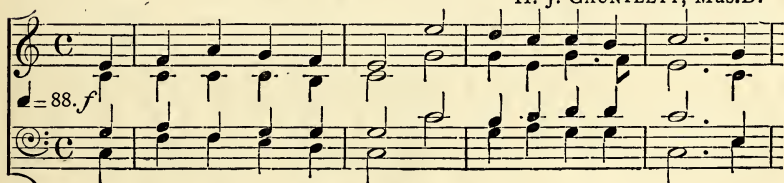


AGAIN THE HOLY MORN.

7

C.M.

H. J. GAUNTLETT, Mus.D.



8 COME, LET US ALL WITH ONE ACCORD.

8.8.6.

G. A. MACFARREN.

$\text{♩} = 84.$ *f* 1. Come, let us all with one ac - cord . . A - dore ^z and

mag - ni - fy the LORD, And fes - tal ser - vice pay;

2. On this the Day that God hath blest, . . *p* The day of

peace and heav'n - ly rest, *f* The LORD's own ho - ly Day;

7. Still on this day with trum - pet sound The Gos - pel

notes are ring - ing round, To call the world to

pray: 8. Then on this day let us a - dore Our God, and

sup - pli - ca - tion pour, That, when worlds pass a .

way, 9. Thro' CHRIST's dear grace our souls may rest In peace and

joy for e - ver blest Till the great Judg - ment Day. A - men.

THIS DAY THE FATHER, SOURCE OF ALL.

9 C.M.

Old Melody.

9 C.M. Old Melody.

WHEN IN SILENCE AND IN SHADE.

IO 5 of 7.

HENRY SMART.



THIS IS THE DAY THE LIGHT WAS MADE; *and*
AGAIN THE LORD OF LIFE AND LIGHT.

II & 12 C.M.

Old Melody.



BLEST MORNING, WHOSE FIRST DAWNING RAYS.

13 C.M.

H. J. GAUNTLETT, Mus.D.



THIS DAY, BY THY CREATIVE WORD.

14

L.M.

RICHARD REDHEAD.

♩ = 88.

Two systems of musical notation. The first system consists of a treble and bass staff joined by a brace. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The second system continues the melody and accompaniment, ending with a double bar line and a final chord in the treble staff.

BLEST MAKER OF THE LIGHT, BY WHOM.

15

L.M.

S. WEBBE.

♩ = 63.

Two systems of musical notation. The first system consists of a treble and bass staff joined by a brace. The treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature (C). The bass staff has a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The second system continues the melody and accompaniment, ending with a double bar line and a final chord in the treble staff.

O THOU, WHO IN THE LIGHT DOST DWELL.

16

8.8.8.6.

J. BARNBY.

♩ = 58.

Two systems of musical notation. The first system consists of a treble and bass staff joined by a brace. The treble staff has a key signature of two flats (Bb, Eb) and a common time signature (C). The bass staff has a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The second system continues the melody and accompaniment, ending with a double bar line and a final chord in the treble staff.

BE PRESENT, HOLY FATHER.

17

4 of 7.6.

Ancient Melody.

♩ = 76.

First system of music for 'BE PRESENT, HOLY FATHER.' It consists of a treble and bass staff in G major (three sharps) and common time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The tempo is marked as ♩ = 76.

Second system of music for 'BE PRESENT, HOLY FATHER.' It continues the melody and accompaniment from the first system, ending with a double bar line.

GLORY TO THE GLORIOUS ONE.

18

6 of 7.

A. S. COOPER.

♩ = 76.

First system of music for 'GLORY TO THE GLORIOUS ONE.' It consists of a treble and bass staff in B-flat major (two flats) and common time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The tempo is marked as ♩ = 76.

Second system of music for 'GLORY TO THE GLORIOUS ONE.' It continues the melody and accompaniment from the first system.

Third system of music for 'GLORY TO THE GLORIOUS ONE.' It continues the melody and accompaniment from the previous systems, ending with a double bar line.

BEHOLD, THE TOMB ITS PREY RESTORES.

19

C.M.

Ancient Melody.

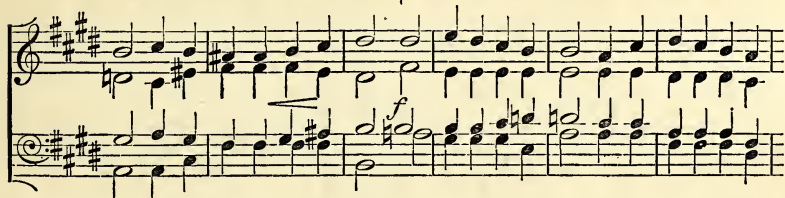
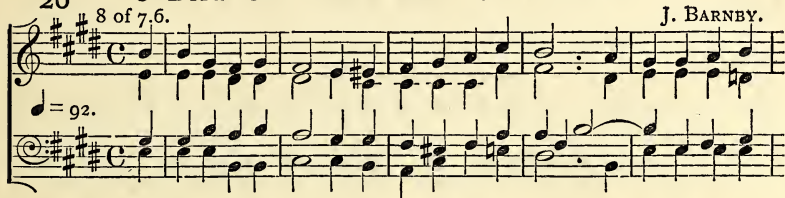
♩ = 76.

First system of music for 'BEHOLD, THE TOMB ITS PREY RESTORES.' It consists of a treble and bass staff in B-flat major (two flats) and common time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The tempo is marked as ♩ = 76.



20 O DAY OF REST AND GLADNESS.

J. BARNBY.



21 BRIGHTNESS OF THE FATHER'S GLORY.

Sir JOHN GOSS.



22

LO! THE FIRMAMENT DOTH BEAR.

5 of 7.

G. A. MACFARREN.

First system of the musical score for 'LO! THE FIRMAMENT DOTH BEAR.' It consists of a treble and bass staff in G major (one sharp) and common time. The tempo is marked '♩ = 76.' The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment of chords.

Second system of the musical score. The treble staff continues the melody with some eighth-note passages, while the bass staff continues with block chords.

Third system of the musical score. It includes a 'last verse.' section. The treble staff has a long note followed by a melodic phrase. The bass staff has a corresponding phrase. The system concludes with the words 'A - men.' written below the bass staff.

23

THE BIRD, THE HARBINGER OF LIGHT.

L.M.

R. REDHEAD.

First system of the musical score for 'THE BIRD, THE HARBINGER OF LIGHT.' It consists of a treble and bass staff in C major (no sharps or flats) and common time. The tempo is marked '♩ = 88.' The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment.

Second system of the musical score. The treble staff continues the melody, and the bass staff continues with the accompaniment. The system ends with a double bar line.

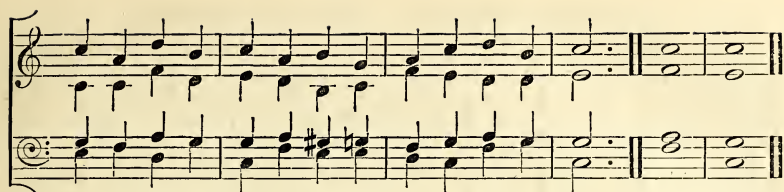
O BOUNTEOUS FRAMER OF THE GLOBE.

24

C.M.

Dr. CROFT.

Musical score for 'O BOUNTEOUS FRAMER OF THE GLOBE.' It consists of a treble and bass staff in C major (no sharps or flats) and common time. The tempo is marked '♩ = 56.' The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment.



LO, NIGHT AND CLOUDS AND DARKNESS WRAP.

25 D.C.M.

E. J. HOPKINS.



MOST HOLY GOD, ENTHRONED ON HIGH.

26 L.M.

C. H. H. PARRY.



27 LO, THE GOLDEN SUN IS SHINING.

4 of 8.7.

German.



LORD OF ALL POWER, AT WHOSE COMMAND.

28

L.M.

F. R. STATHAM.



DREAD TRINITY IN UNITY.

29

C.M.

S. S. WESLEY, Mus.D.

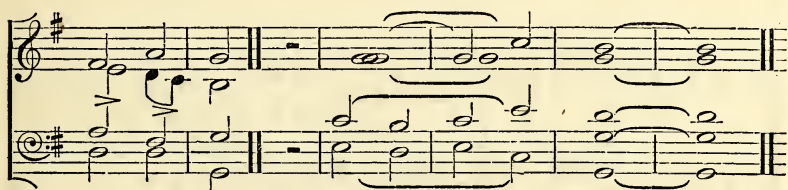
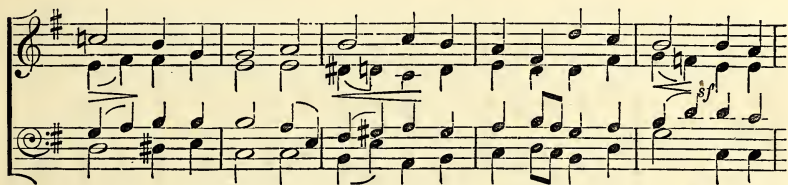
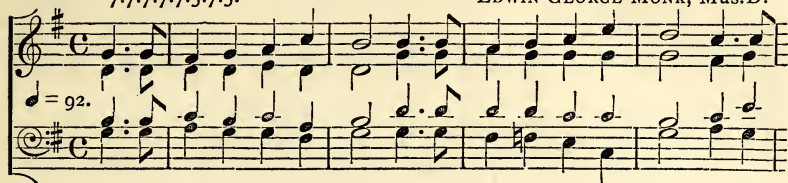


GLORY OF THE HIGHEST HEAVEN.

30

7-7-7-7-5-7-5.

EDWIN GEORGE MONK, Mus.D.



TO-DAY, O LORD, THY WILL RESOLVES.

31

C.M.

Dr. CROTCH.

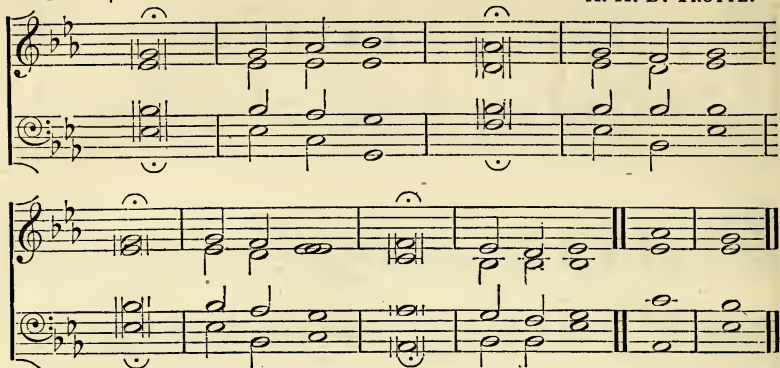


ANGELS OF PEACE, LOOK DOWN FROM HEAVEN
AND MOURN.

32

4 of 10.

A. H. D. TROYTE.



O WONDROUS LOVE, THAT RENDS IN TWAIN.

33

L.M.

J. STAINER, MUS.D.



HAIL, THOU KING OF SAINTS ASCENDING.

34

P.M.

HENRY SMART.



JESU, SOLACE OF THE SOUL.

35 8 of 7.6.

Sir W. STERNDALÉ BENNETT.

$\text{♩} = 84. \text{ mf.}$

SON OF MAN AND MAN OF SORROW.

36 6 of 8.7.

CHARLES GOUNOD.

$\text{♩} = 72.$

PONDER THOU THE CROSS ALL HOLY.

37 8.8.7.8.8.7.

H. J. GAUNTLETT, Mus.D.

$\text{♩} = 88.$

cres.

p *cres.*

dim. *p*

ARE THY TOILS AND WOES INCREASING?

38 P.M.
Voices in unison.

J. STAINER, Mus.D.

$\text{♩} = 76.$

In harmony. *cres.*



LAST OF CREATION'S DAYS.

39 S.M.

SAMUEL HOWARD, Mus.D.



HE SLEEPS, AND FROM HIS OPEN SIDE.

40 L.M.

German.



CHRIST, THE LIFE OF ALL THE LIVING.

41 8.7.8.7.7.7 7.7.

Sir JULIUS BENEDICT.

$\text{♩} = 66.$
f *p*

cres. *p*

f *dim.* *p*

O WORLD! BEHOLD UPON THE TREE.

42 6 of 8.

J. BARNBY.

$\text{♩} = 58.$ *p* *cres.*

rall. *a tempo.* *mf* *cres.*

f *dim. e rall.*

GO TO DARK GETHSEMANE.

43 6 of 7.

Rev. Sir F. A. G. OUSELEY.

JESU, LET THY SUFFERINGS EASE US.

44 8.3.3.6.

S. S. WESLEY, Mus.D.

O LOVE DIVINE, WHAT HAST THOU DONE?

45 6 of 8.

HENRY SMART

$\text{♩} = 54.$

The musical score for 'O Love Divine, What Hast Thou Done?' by Henry Smart is written in 6/8 time and the key of B-flat major. It consists of three systems of staves. The first system has a tempo marking of quarter note = 54. The second system includes a piano (p) marking. The third system ends with a double bar line and repeat signs.

OH! WHO LIKE THEE, SO CALM, SO BRIGHT.

46 D.L.M.

Old Melody.

$\text{♩} = 66. \text{mp}$

The musical score for 'Oh! Who Like Thee, So Calm, So Bright.' by D.L.M. is written in 4/4 time and the key of D major. It consists of three systems of staves. The first system has a tempo marking of quarter note = 66 and a mezzo-piano (mp) dynamic. The second and third systems continue the melody and accompaniment.

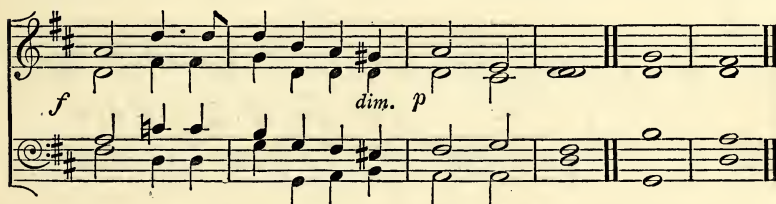


SLAIN FOR MY SOUL, FOR ALL MY SINS

47 4 of 10.

DEFAMED.

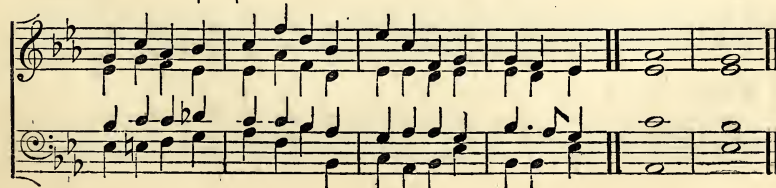
T. HEWLETT.



TAKE UP THY CROSS, THE SAVIOUR SAID.

48 L.M.

E. J. HOPKINS.



AT LENGTH SIX DAYS THEIR COURSE HAVE

49

L.M.

RUN.

Rev. J. B. DYKES, Mus.D.

$\text{♩} = 80. \text{ mf}$

Two systems of musical notation. The first system consists of a treble and bass staff in G major (one sharp) and common time. The melody in the treble staff is a simple, steady eighth-note pattern. The bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the melody and accompaniment, ending with a double bar line and a final chord in the treble staff.

SABBATH OF THE SAINTS OF OLD.

50

6 of 7.

Old Melody.

$\text{♩} = 76. \text{ mf}$

Three systems of musical notation. The first system is in G major and common time, featuring a treble and bass staff. The melody is a simple, steady eighth-note pattern. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line and a final chord in the treble staff.

FRAMER OF THE EARTH AND SKY.

51

75.

German.

$\text{♩} = 72.$

Two systems of musical notation. The first system is in G major and common time, featuring a treble and bass staff. The melody is a simple, steady eighth-note pattern. The second system continues the melody and accompaniment, ending with a double bar line and a final chord in the treble staff.



AGAIN THE DAYLIGHT FILLS THE SKY.

52

L.M.

German.



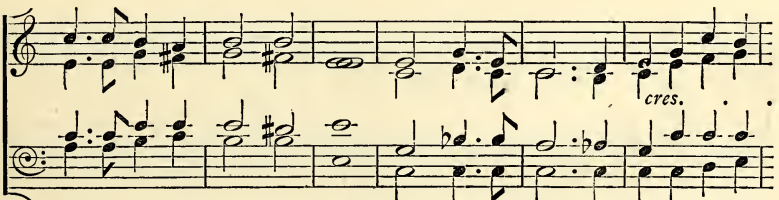
NOW, WHEN THE DUSKY SHADES OF NIGHT

53

4 of 11.10.

RETREATING.

JOHN STAINER, Mus.D.



AS THE SUN DOTH DAILY RISE.

54

7s.

PHILIP ARMES, Mus.D.

$\text{♩} = 80. \text{mf}$

dim. *p*

cres. *f*

UPRAISED FROM SLEEP, TO THEE WE KNEEL.

55

8.4.8.8.4.4.7.

J. BARNBY.

$\text{♩} = 66. \text{p}$ *cres.* *f*

cres. *dim.* *p*

rit. *pp*

AWAKE, MY SOUL, AND WITH THE SUN.

56

L.M.

RICHARD REDHEAD.



EVERY MORNING MERCIES NEW.

57

6 of 7.

E. J. HOPKINS.

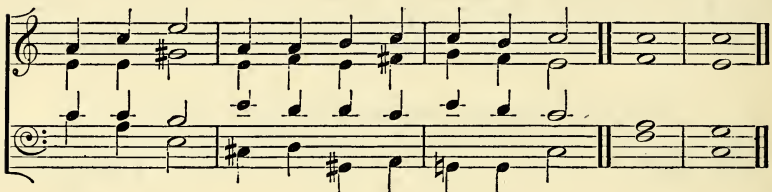


CHRIST, WHOSE GLORY FILLS THE SKIES.

58

6 of 7.

S. S. WESLEY, Mus.D.

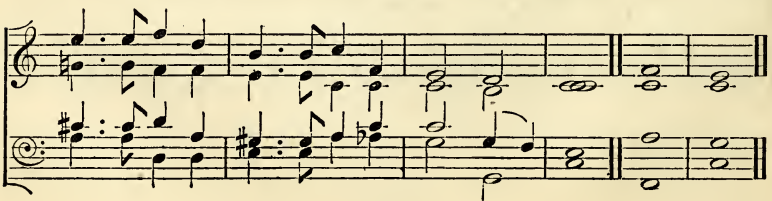
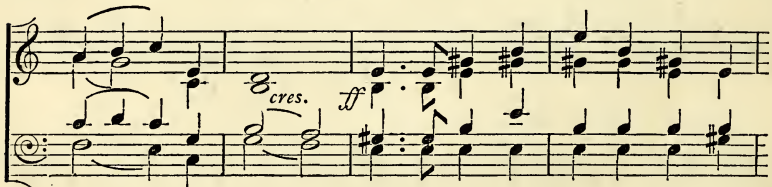


COME, MY SOUL, THOU MUST BE WAKING.

59

8.4.7.8.4.7.

JOHN STAINER, Mus.D.



FORTH IN THY NAME, O LORD, WE GO.

60

L.M.

JNO. NAYLOR, Mus.D.

♩ = 69.

This musical score is for a hymn in G major, 2/4 time. It consists of two systems of two staves each. The first system includes a tempo marking of ♩ = 69. The melody is written in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line and a final chord.

NEW EVERY MORNING IS THE LOVE.

61

L.M.

H. J. GAUNTLETT, Mus.D.

♩ = 72.

This musical score is for a hymn in G major, 2/4 time. It consists of two systems of two staves each. The first system includes a tempo marking of ♩ = 72. The melody is written in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line and a final chord.

O GOD, BEFORE THE SUN'S BRIGHT BEAMS.

62

C.M.

PHILIP ARMES, Mus.D.

♩ = 66.

dim.

p *pp*

This musical score is for a hymn in G major, 2/4 time. It consists of two systems of two staves each. The first system includes a tempo marking of ♩ = 66. The melody is written in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line and a final chord. Dynamic markings include *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo).

SING TO THE LORD A JOYFUL SONG.

63

D.L.M.

J. BARNBY.



COME, HOLY GHOST, WITH GOD THE SON.

64

L.M.

S. WEBBE.



O GOD OF TRUTH, ALMIGHTY LORD.

65

L.M.

Old Melody.

Two systems of musical notation for the hymn 'O GOD OF TRUTH, ALMIGHTY LORD.' Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a tempo marking 'L.M.' and a reference to 'Old Melody.' A note in the first staff of the first system is marked '= 66.' The music is written in a simple, homophonic style with chords and single notes.

BEHOLD, THE RADIANT SUN ON HIGH.

66

L.M.

S. S. WESLEY, Mus.D.

Two systems of musical notation for the hymn 'BEHOLD, THE RADIANT SUN ON HIGH.' Each system consists of a treble and bass staff joined by a brace. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The music is written in a simple, homophonic style with chords and single notes.

ALL PRAISE TO GOD, IN LIGHT ARRAYED.

67

L.M.

H. J. GAUNTLETT, Mus.D.

Two systems of musical notation for the hymn 'ALL PRAISE TO GOD, IN LIGHT ARRAYED.' Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a tempo marking 'L.M.' and a reference to 'H. J. GAUNTLETT, Mus.D.' A note in the first staff of the first system is marked '= 63.' The music is written in a simple, homophonic style with chords and single notes.

ALMIGHTY GOD, THY THRONE ABOVE.

68

L.M.

CHAS. STEGGALL, Mus.D.

$\text{♩} = 66 \text{ mf}$

First system of musical notation for 'ALMIGHTY GOD, THY THRONE ABOVE.' It consists of a treble and bass staff in G major (one sharp) and common time. The tempo is marked 'L.M.' and the dynamics 'mf'. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.

Second system of musical notation for 'ALMIGHTY GOD, THY THRONE ABOVE.' It continues the melody and accompaniment from the first system, ending with a double bar line.

AS NOW THE SUN'S DECLINING RAYS.

69

C.M.

(First Tune.)

A. R. REINAGLE.

$\text{♩} = 66.$

First system of musical notation for 'AS NOW THE SUN'S DECLINING RAYS.' (First Tune). It consists of a treble and bass staff in B-flat major (two flats) and common time. The tempo is marked 'C.M.' and the dynamics are indicated by a quarter note followed by '= 66.'. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.

Second system of musical notation for 'AS NOW THE SUN'S DECLINING RAYS.' (First Tune). It continues the melody and accompaniment from the first system, ending with a double bar line.

(Second Tune.)

J. BARNBY.

$\text{♩} = 66.$

First system of musical notation for 'AS NOW THE SUN'S DECLINING RAYS.' (Second Tune). It consists of a treble and bass staff in B-flat major (two flats) and 2/4 time. The tempo is marked 'C.M.' and the dynamics are indicated by a quarter note followed by '= 66.'. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.



BEFORE THE ENDING OF THE DAY.

70

L.M.

G. A. MACFARREN.



GLADDENING LIGHT, THE BRIGHT FORTH-SHEWING.

71

8.7.

Rev. J. B. DYKES, M.A., Mus.D.



THE SUN IS SINKING FAST.

72 6.4.6.6. (First Tune.)

HENRY SMART.

(Second Tune.)

E. J. HOPKINS.

THE DAY IS PAST AND OVER.

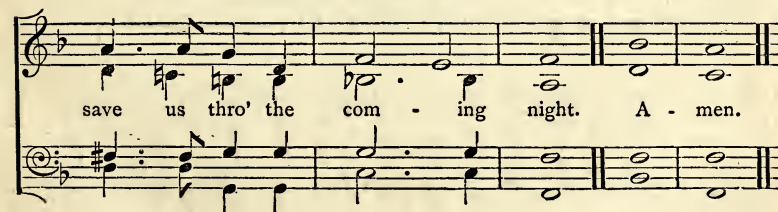
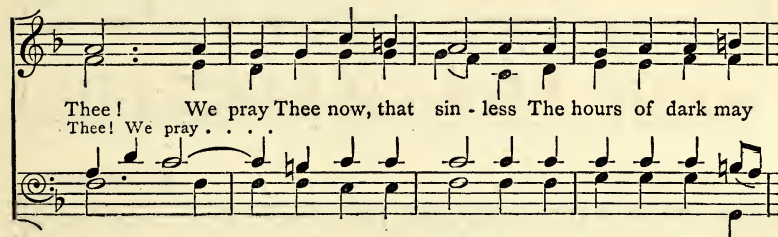
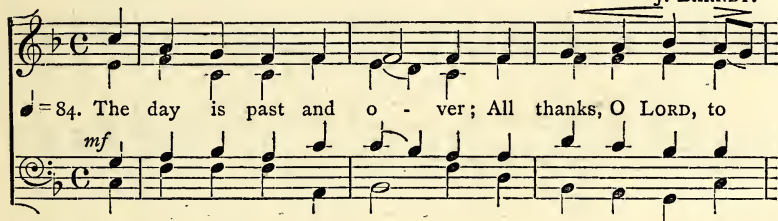
73 7.6.7.6.8.8. (First Tune.)

Rev. J. B. DYKES, Mus.D.



(Second Tune.)

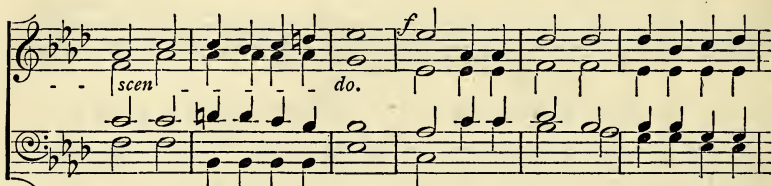
J. BARNBY.



ABIDE WITH ME, FAST FALLS THE EVENTIDE.

74 4 of 10. (First Tune.)

E. J. HOPKINS.



(Second Tune.)

Sir JOHN GOSS.



ALL PRAISE TO HIM WHO DWELLS IN BLISS.

75

C.M.

Old Melody.



ALL PRAISE TO THEE, MY GOD, THIS NIGHT.

76

L.M.

TALLIS.



AT EVEN ERE THE SUN WAS SET.

77

L.M.

H. J. GAUNTLETT, Mus.D.



FATHER, BY THY LOVE AND POWER.

78

10 of 7.

Rev. Sir F. A. G. OUSELEY.

$\text{♩} = 72.$

This musical score is for a hymn in 10/7 time. It consists of four systems of two staves each. The key signature has one flat (B-flat). The tempo is marked as quarter note = 72. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a double bar line and repeat signs.

GOD, THAT MADEST EARTH AND HEAVEN

79

8.4.8.4.8.8.4. (First Tune.)

HENRY SMART.

$\text{♩} = 44.$

This musical score is for a hymn in 8.4.8.4.8.8.4 time. It consists of two systems of two staves each. The key signature has three sharps (F#, C#, G#). The tempo is marked as quarter note = 44. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a double bar line.



(Second Tune.)

CHARLES STEGGALL, Mus.D.



HEAR OUR PRAYER, O HEAVENLY FATHER.

80

8.7.

Minor.

E. J. HOPKINS.



HEAR OUR PRAYER, O HEAVENLY FATHER.

Major (last verse).

LORD, EVER SHOW THY BLESSED FACE.

81 8.6.8.6.4.4.8.

HENRY SMART,

Thou drewest near in the day that I called upon Thee: Thou saidst, Fear not.

mf Lord, ever show Thy blessed Face,

Though downward sinks the sun;

Stand still in heaven, with looks of grace,

Though he his course hath run;

cres. Above the height,

In glory bright,

f Still shines in Thee unfading light.

mf As speeds the moon her silent way,
 Outpouring softer beams;
 So shed on us a gentle ray,
 The peace of holy dreams;
 That thoughts snow-white,
 May hallow night,
 No longer dark beneath Thy light.

p When calmly laid in quiet rest,
 Sweet slumber on our eyes,
 Let angels hover round each breast,
 Our guard till morning rise:

cres. Sin takes to flight,
 And drops the fight;
 For Thou art peace as well as light.

pp As sighs our last departing breath,
 And friends in sorrow weep,
 Oh, grant us, LORD, a tranquil death,
 Like this, a restful sleep;

cres. Then, through Thy might
 Raise us all-bright,

ff To view Thee robed in quenchless light. Amen.

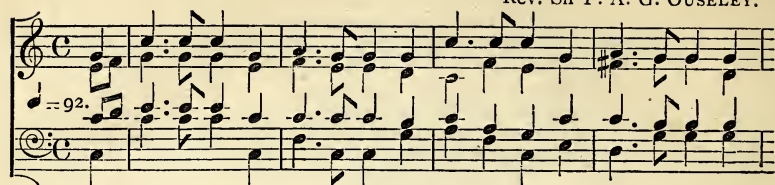
O LORD, THE HEAVEN THY POWER DISPLAYS.

82 8.8.8.6. (First Tune.)

E. J. HOPKINS.

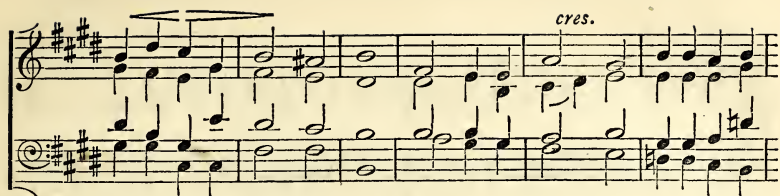
$\text{♩} = 84.$

The musical score is written for two staves, Treble and Bass clef, in a key of two flats (B-flat and E-flat) and common time (C). The tempo is marked as 84 beats per minute. The score consists of four systems of music. The first system has a treble staff with a key signature change from two flats to one flat (B-flat) and a bass staff. The second system continues with the same key signature. The third system also continues with the same key signature. The fourth system concludes with a double bar line and a final chord in the treble staff, while the bass staff continues with a few more notes. The music is a hymn tune, featuring a mix of eighth and sixteenth notes, with some rests and ties.



SAVIOUR, AGAIN TO THY DEAR NAME WE RAISE.





SUN OF MY SOUL, THOU SAVIOUR DEAR.

84 L.M.

German.



SWEET SAVIOUR, BLESS US ERE WE GO.

85

6 of 8. (First Tune.)

H. J. GAUNTLETT, Mus.D.

$\text{♩} = 76.$

(Second Tune.)

Rev. G. L. HAYNE, Mus.D.

$\text{♩} = 76. \text{ mf}$

THE BRIGHTENING DAWN AND VOICEFUL DAY.

86

L.M.

T. E. AYLWARD, Mus.Bac.



THE DAY IS GENTLY SINKING TO A CLOSE.

87

6 of 10.

HENRY SMART.



88

THE DAY IS PAST AND GONE.

S.M.

W. METCALFE.

♩ = 66.

89

THE DAY, O LORD, IS SPENT.

S.M.

J. BARNBY.

♩ = 66.

THE RADIANT MORN HATH PASSED AWAY.

90

8.8.8.4.

CHARLES GOUNOD.

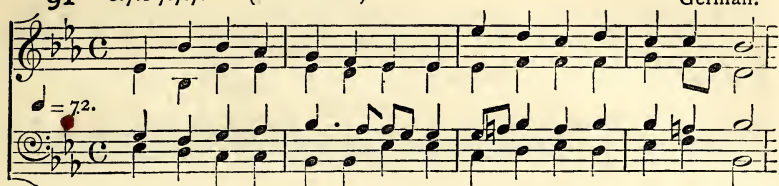
♩ = 63. *p* *cres.* *f*

dim. *p*

THROUGH THE DAY THY LOVE HATH SPARED US.

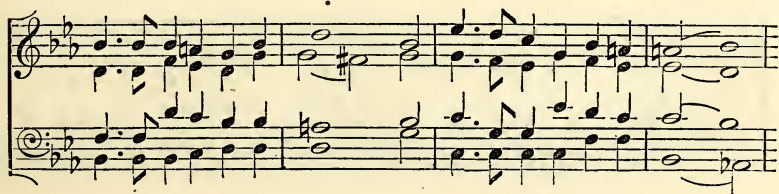
91 8.7.8.7.7.7. (First Tune.)

German.

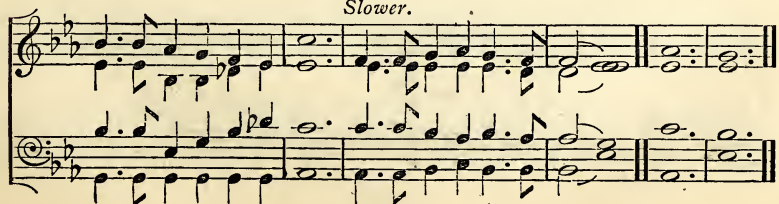


(Second Tune.)

J. BARNBY.



Slower.



IT IS THE MIDNIGHT HOUR.

92

D.S.M.

EDWIN GEORGE MONK, MUS.D.

♩ = 76. *p*

cres.

cres. *p* *cres.*

p *f*

BEHOLD, THE BRIDEGROOM COMETH IN THE MIDDLE OF THE NIGHT.

93

D.C.M.

G. A. MACFARREN.

♩ = 92.

SUPERNAL WORD, PROCEEDING FROM.

94

C.M.

J. B. CALKIN.



HARK! THE BAPTIST'S VOICE IS SOUNDING.

95

German.



ON JORDAN'S BANK THE BAPTIST'S CRY.

96

L.M.

Old Melody.



97

LIFT UP THE ADVENT STRAIN!

S.M.

Sir JOHN GOSS.



98

THOU, THE SAVIOUR EVERLASTING.

8 of 8.7.

HENRY SMART.



99

CHRIST THAT EVER REIGNETH.

P.M.

G. M. GARRETT, Mus.D.





THOU GOD, 'MID CHERUBIM ON HIGH.

100 8.8.8.8.10.

E. G. MONK, Mus.D.



HONOUR AND GLORY, THANKSGIVING AND PRAISE.

101 108.

J. BARNBY.



CREATOR OF THE STARRY HEIGHT.

102 L.M.

G. M. GARRETT, Mus.D.



DRAW NIGH, DRAW NIGH, IMMANUEL.

103 6 of 8. (First Tune.)

H. J. GAUNTLETT, Mus.D.

$\text{♩} = 76.$

(Second Tune.)

CH. GOUNOD.

$\text{♩} = 46.$

O LORD, THE ROLLING YEARS FULFIL.

104

L.M.

Minor.

Verses 1, 2, 3, 4.

J. BAPTISTE CALKIN.

♩ = 69.

This block contains the first system of music for the hymn. It consists of two staves, treble and bass, in a minor key (one flat) and common time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The tempo is marked as 69 beats per minute.

Major.

Verses 5, 6, 7.

♩ = 72.

This block contains the second system of music for the hymn. It consists of two staves, treble and bass, in a major key (two sharps) and common time. The melody continues in the treble staff, and the bass staff provides a harmonic accompaniment. The tempo is marked as 72 beats per minute.

WHEN NIGHT HAS VEILED THE EARTH IN SHADE.

105

L.M.

SHADE.

W. METCALFE.

♩ = 63.

This block contains the first system of music for the hymn. It consists of two staves, treble and bass, in a major key (two sharps) and common time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The tempo is marked as 63 beats per minute.

DAY OF DEATH, IN SILENCE SPEEDING.

106 8.7.8.7.7.7.

HENRY SMART.

DAY OF WRATH, O DREADFUL DAY.

107 6 of 7.

JOHN STAINER, Mus.D.

LO, THE DAY OF CHRIST'S APPEARING.

108 8.7.

R. REDHEAD.

♩ = 72.

This musical score is for the hymn 'LO, THE DAY OF CHRIST'S APPEARING.' It is numbered 108 and has a time signature of 8.7. The composer is R. Redhead. The score is written for two staves, treble and bass, in a key of two flats (B-flat major or D-flat minor). The tempo is marked as ♩ = 72. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a double bar line and a final chord in the bass staff.

THE WORLD IS VERY EVIL.

109 8 of 7.6.

S. S. WESLEY, Mus.D.

♩ = 72.

This musical score is for the hymn 'THE WORLD IS VERY EVIL.' It is numbered 109 and has a time signature of 8 of 7.6. The composer is S. S. Wesley, Mus.D. The score is written for two staves, treble and bass, in a key of one sharp (F# major or C# minor). The tempo is marked as ♩ = 72. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a double bar line and a final chord in the bass staff.

THAT DAY OF WRATH, THAT DREADFUL DAY.

IIO L.M. (First Tune.)

Old Melody.

$\text{♩} = 58.$

(Second Tune.)

J. BARNBY.

$\text{♩} = 63.$

THAT FEARFUL DAY, THAT DAY OF SPEECHLESS DREAD.

III 10.10.6.6.

CH. GOUNOD.

$\text{♩} = 56$ *f*

BEHOLD HE COMES, THY KING MOST HOLY.

II2 9.9.8.9.9.8.

G. A. MACFARREN.

$\text{♩} = 63.$

HARK, THE GLAD SOUND, THE SAVIOUR COMES.

II3 C.M.

G. M. GARRETT, Mus.D.

$\text{♩} = 66.$

HE IS COMING, HE IS COMING.

II4 8 of 8.7.

ARTHUR S. SULLIVAN.

♩ = 76.

LO, HE COMES WITH CLOUDS DESCENDING.

II5 8.7.8.7.4.7.

CH. GOUNOD.

♩ = 72.

(57)

O GOD, WHAT DO I SEE AND HEAR?

116

P.M.

German.



THE MARRIAGE FEAST IS READY.

117

8 of 7.6.

T. E. AYLRWARD, Mus. Bac.





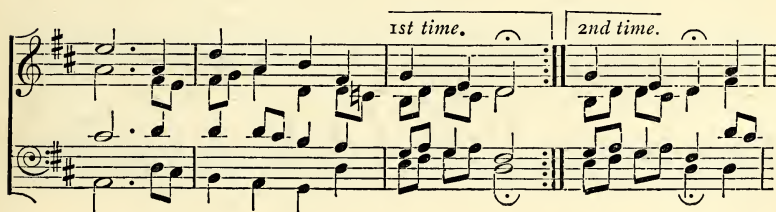
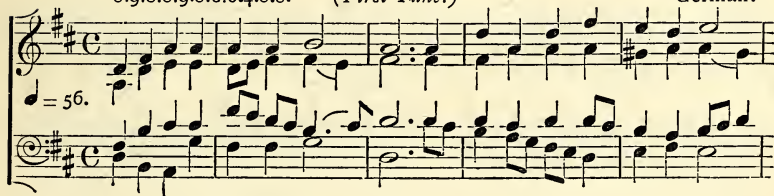
WAKE, AWAKE, FOR NIGHT IS FLYING.

118

8.9.8.8.9.8.6.6.4.8.8.

(First Tune.)

German.



WAKE, AWAKE, FOR NIGHT IS FLYING.

P.M. (Second Tune.)

E. H. THORNE.



O HEAVENLY WISDOM, HEAR OUR CRY.

119

C.M.

Old Melody.

Two systems of musical notation for hymn 119. The first system includes a treble and bass staff with a common time signature 'C' and a tempo marking '♩ = 72.'. The key signature has three sharps (F#, C#, G#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

O THOU, WHO CAMEST DOWN OF OLD.

120

C.M.

Old Melody.

Two systems of musical notation for hymn 120. The first system includes a treble and bass staff with a common time signature 'C' and a tempo marking '♩ = 72.'. The key signature has three sharps (F#, C#, G#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

O ROOT OF JESSE, THOU ON WHOM.

121

C.M.

Old Melody.

Two systems of musical notation for hymn 121. The first system includes a treble and bass staff with a common time signature 'C' and a tempo marking '♩ = 66.'. The key signature has three sharps (F#, C#, G#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

O KEY OF DAVID, HAILED BY THOSE.

I22

C.M.

Old Melody.

♩ = 72.

Two systems of musical notation for a hymn. The first system consists of a treble and bass staff joined by a brace, with a common time signature 'C' and a key signature of two flats (B-flat and E-flat). The tempo is marked '♩ = 72.'. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

O VERY GOD OF VERY GOD.

I23

C.M.

RICHARD REDHEAD.

♩ = 69.

Two systems of musical notation for a hymn. The first system consists of a treble and bass staff joined by a brace, with a common time signature 'C' and a key signature of one sharp (F-sharp). The tempo is marked '♩ = 69.'. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

O THOU, ON WHOM THE NATIONS WAIT.

I24

C.M.

Old Melody.

♩ = 72.

Two systems of musical notation for a hymn. The first system consists of a treble and bass staff joined by a brace, with a common time signature 'C' and a key signature of one sharp (F-sharp). The tempo is marked '♩ = 72.'. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

O THOU, WHOSE NAME IS "GOD WITH US."

125

C.M.

H. S. IRONS.

$\text{♩} = 69.$

FROM LANDS THAT SEE THE SUN ARISE.

126

C.M.

HENRY SMART.

$\text{♩} = 72.$

JESU, REDEEMER OF THE WORLD.

127

L.M.

Rev. J. B. DYKES, Mus. D.

$\text{♩} = 72.$

O COME, ALL YE FAITHFUL.

128

P.M.

Old Melody.

$\text{♩} = 60.$

APPROACH, ALL YE FAITHFUL.

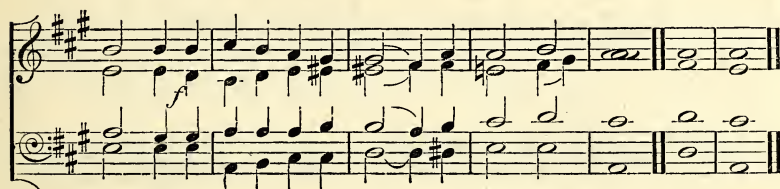
129

P.M.

J. BARNBY.

$\text{♩} = 58.$ *f*

Org.

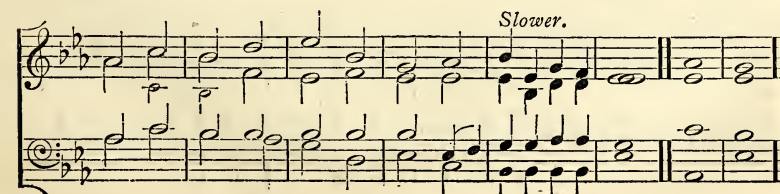
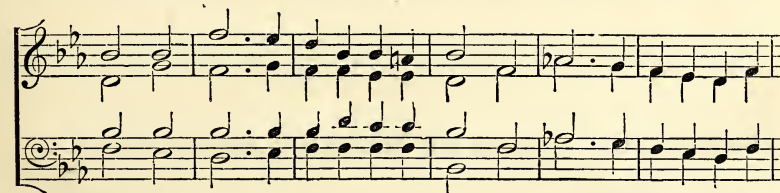
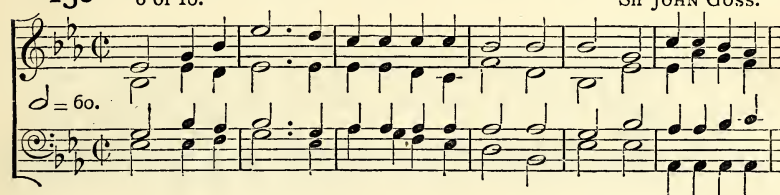


CHRISTIANS, AWAKE, SALUTE THE HAPPY MORN.

130

6 of 10.

Sir JOHN GOSS.



TO HIM, GOD'S ONLY SON.

131

9 of 6.

BERTHOLD TOURS.

HARK, THE HOSTS OF HEAVEN ARE SINGING.

132

8 of 8.7.

HENRY SMART.



O COME, NEW ANTHEMS LET US SING.

133

6 of 8.

H. J. GAUNTLETT, Mus.D.



HARK, THE HEAVEN'S SWEET MELODY.

134

7.5.7.5.8.5.

Sir JOHN GOSS.

♩ = 92.

O COME, LOUD ANTHEMS LET US SING.

135

6 of 8.

S. S. WESLEY, Mus. D.

♩ = 56.

HAIL, BLEST REDEEMER OF THE EARTH.

136

L.M.

Old Melody.

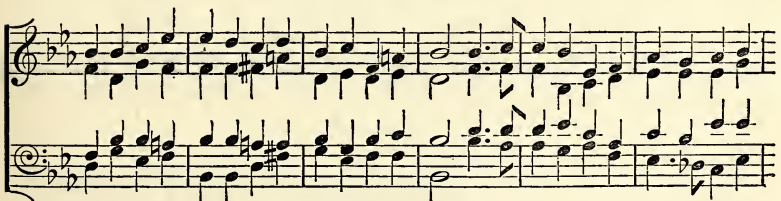


OF THE FATHER SOLE-BEGOTTEN.

137

8.7.8.7.8.7.

HENRY SMART.



Org.

GOD FROM ON HIGH HATH HEARD.

138

6s.

J. BARNBY.

First system of musical notation for 'God from on high hath heard.' It consists of a treble and bass staff in G major (three sharps) and common time. The tempo is marked '♩ = 88.' and the dynamics are 'p' (piano) and 'cres.' (crescendo). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.

Second system of musical notation for 'God from on high hath heard.' It continues the melody and accompaniment from the first system, ending with a double bar line.

O SAVIOUR OF THE WORLD FORLORN.

139

L.M.

German.

First system of musical notation for 'O Saviour of the world forlorn.' It consists of a treble and bass staff in G major (three sharps) and common time. The tempo is marked '♩ = 58.' The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.

Second system of musical notation for 'O Saviour of the world forlorn.' It continues the melody and accompaniment from the first system, ending with a double bar line.

CHRIST HAS COME FOR OUR SALVATION.

140

8.8.7.

HENRY SMART.

First system of musical notation for 'Christ has come for our salvation.' It consists of a treble and bass staff in G major (three sharps) and common time. The tempo is marked '♩ = 80. mf' (mezzo-forte). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.



DOST THOU IN A MANGER LIE.

141

7.6.7.6.7.7.5.7.7.5.

G. M. GARRETT, Mus.D.



CHRIST IS BORN; TELL FORTH HIS FAME.

142

7.7.7.11.11 8.

CH. GOUNOD.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto". The score consists of two systems. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The piano part is written in the bass clef, and the voice part is written in the treble clef. The piano part has a tempo marking of 72. The score is for a song titled "The Rose Tree".

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, primarily using chords and single notes. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a quarter rest. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords and single notes in the right hand.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The music is written in a style typical of early 20th-century sheet music, with notes, rests, and a double bar line. The piece concludes with a final chord in both staves.

A GREAT AND MIGHTY WONDER.

143

7.6.

German.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is D major (two sharps: F# and C#). The time signature is 2/4. The tempo is marked "♩ = 88.". The music is in common time (C). The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves: the right hand on a treble clef and the left hand on a bass clef. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and single notes. The score ends with a double bar line and repeat dots.

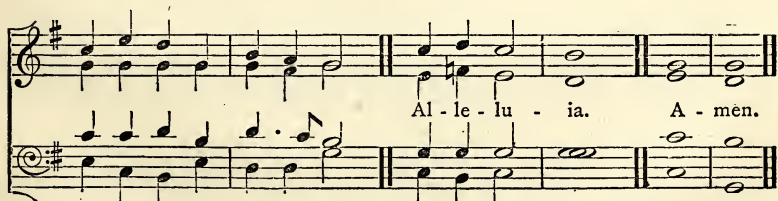


COME, YE NATIONS, THANKFUL OWN.

I44

8 of 7.

Sir GEORGE ELVEY.



HARK! THE HERALD-ANGELS SING.

145

10 of 7.

MENDELSSOHN.



WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT.

146

C.M.

Old Melody.





FIRST OF MARTYRS, THOU WHOSE NAME.

I47

7s.

German.



JESU, WORD OF GOD INCARNATE.

I48

8.7.8.7.7.7.

CH. GOUNOD.



JESU, LORD, THY PRAISE WE SING.

I 49

8 of 7.

German.

$\text{♩} = 66.$ *p*

mf *p* *f*

mf

Slower. *pp*

THE LIFE, WHICH GOD'S INCARNATE WORD.

I 50

C.M.

Old Melody.

$\text{♩} = 76.$

AN EXILE FOR THE FAITH.

151

S.M.

PHILIP ARMES, Mus.D.

$\text{♩} = 100.$ *f* *dim.*

cres. *ff* *dim.* *p*

O THOU, WHO GAV'ST THY SERVANT GRACE.

152

L.M.

C. STEGGALL, Mus.D.

$\text{♩} = 76.$

ALL HAIL, YE INFANT MARTYR-FLOWERS.

153

L.M.

H. J. GAUNTLETT, Mus.D.

$\text{♩} = 76.$

THE HYMN FOR CONQUERING MARTYRS RAISE.

I54

D.L.M.

Sir JOHN GOSS.

$\text{♩} = 88.$

ALL PRAISE TO THEE, O LORD.

I55

S.M.

Old Melody.

$\text{♩} = 76.$

THE YEAR IS GONE; ANOTHER DAWNS.

156

L.M.

F. R. STATHAM.

Musical score for 'THE YEAR IS GONE; ANOTHER DAWNS.' in C major, 4/4 time. The tempo is marked 'L.M.' (Lento Moderato). The score consists of two systems of staves. The first system has a treble and bass staff with a tempo marking of 76. The second system also has a treble and bass staff. The music is written in a simple, hymn-like style with block chords and moving lines.

FOR THY MERCY AND THY GRACE.

157

7s.

JNO. NAYLOR, Mus.D.

Musical score for 'FOR THY MERCY AND THY GRACE.' in C major, 4/4 time. The tempo is marked '7s.' (Seven measures per bar). The score consists of two systems of staves. The first system has a treble and bass staff with a tempo marking of 92. The second system also has a treble and bass staff. The music is written in a simple, hymn-like style with block chords and moving lines.

O HAPPY DAY, WHEN FIRST WAS POURED.

158

L.M.

BERTHOLD TOURS.

Musical score for 'O HAPPY DAY, WHEN FIRST WAS POURED.' in C major, 4/4 time. The tempo is marked 'L.M.' (Lento Moderato). The score consists of two systems of staves. The first system has a treble and bass staff with a tempo marking of 72. The second system also has a treble and bass staff. The music is written in a simple, hymn-like style with block chords and moving lines.

THY BLOOD, O CHRIST, HATH MADE OUR PEACE.

159

C.M.

J. HAMILTON CLARKE.

$\text{♩} = 80.$

O COME, AND LET US TELL WITH PRAISE.

160

L.M.

German.

$\text{♩} = 72.$

THE WORD, WHO DWELT ABOVE THE SKIES.

161

L.M.

SAMUEL REAY, Mus.Bac., Oxon.

$\text{♩} = 66.$

WARRIOR KINGS THEIR TITLES GAIN.

I62

7s.

(First Tune.)

German.

$\text{♩} = 84.$

(Second Tune.)

C. STEGGALL, Mus.D.

$\text{♩} = 84.$

THE LAW'S WEAK ELEMENTS.

I63

S.M.

PHILIP ARMES, Mus.D.

$\text{♩} = 100.$

f *dim.*

cres. *fz.* *dim.* *p*

FATHER, HERE WE DEDICATE.

164

8 of 7.5.

J. BARNBY.



THE YEAR BEGINS WITH THEE.

165

S.M.

German.



BETHL'HEM, NOT THE LEAST OF CITIES.

166

8.7.

Rev. J. B. DYKES, Mus.D.



THE LORD COMES FORTH FROM JORDAN'S
STREAM.

167

D.C.M.

Old Melody.

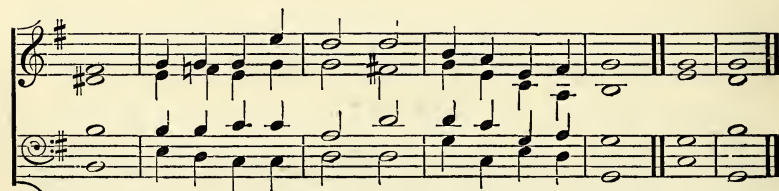


LO, THE PILGRIM MAGI.

168

8 of 6.5.

C. STEGGALL, Mus.D.



IN STATURE GROWS THE HEAVENLY CHILD.

169

C.M.

H. J. GAUNTLETT, Mus.D.



JESU!—THE VERY THOUGHT IS SWEET.

I70

L.M.

HENRY SMART.

♩ = 72.

O, COME AND PRAISE, WITH CHANT AND SONG.

I71

D.C.M.

E. J. HOPKINS.

♩ = 72.

JESU!—THE VERY THOUGHT IS SWEET.

I72

L.M.

SCHUMANN.



WHAT STAR IS THIS SO STRANGELY BRIGHT.

I73

L.M.

EDWIN GEORGE MONK, Mus.D.



THE STAR PROCLAIMS THE KING IS HERE.

174

L.M.

HENRY SMART.

THE BAPTIST'S CRY WITH THRILLING SOUNDS.

175

L.M.

H. J. GAUNTLETT, Mus.D.

THROUGH JEWRY'S DARKNESS JESUS WALKS.

176

C.M.

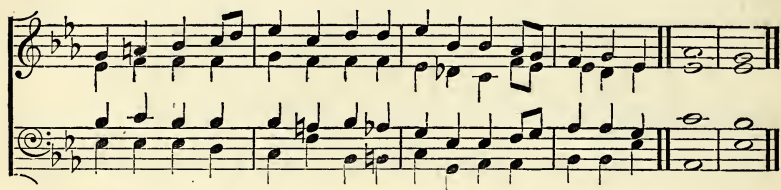
German.

O LOVE, HOW DEEP, HOW BROAD, HOW HIGH.

177

L.M.

Rev. Sir F. A. G. OUSELEY.



AS WITH GLADNESS MEN OF OLD.

178

6 of 7.

German.



HAIL TO THE LORD'S ANOINTED.

179

8 of 7.6.

German.



THE PEOPLE THAT IN DARKNESS SAT.

180

C.M.

C. STEGGALL, Mus.D.



GOD OF MERCY, GOD OF GRACE.

181

6 of 7.

HENRY SMART.

$\text{♩} = 76.$

WITHIN THE FATHER'S HOUSE.

182

S.M.

German.

$\text{♩} = 80.$

ALL PRAISE TO THEE, O LORD.

183

S.M.

German.

$\text{♩} = 84.$



FIERCE RAGED THE STORM OF WIND.

184

S.M.

T. A. WALMSLEY.



O LORD OF HEALTH AND LIFE, WHAT TONGUE
CAN TELL.

185

108.

Rev. Sir F. A. G. OUSELEY, Bart.



NOT BY THY MIGHTY HAND.

186

S.M.

EDWIN GEORGE MONK, Mus.D.

Musical score for "NOT BY THY MIGHTY HAND." in G major (one sharp) and common time (C). The tempo is marked as ♩ = 88. The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff, ending with a double bar line. The music is written in a simple, hymn-like style with block chords and moving lines.

THE SON OF MAN SHALL COME.

187

S.M.

EDWIN GEORGE MONK, Mus.D.

Musical score for "THE SON OF MAN SHALL COME." in C major (no sharps or flats) and common time (C). The tempo is marked as ♩ = 76. The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff, ending with a double bar line. The music is written in a simple, hymn-like style with block chords and moving lines. Dynamics include *p* (piano) and *cres.* (crescendo).

ALLELUIA, SONG OF SWEETNESS.

188

6 of 8.7.

E. J. HOPKINS.

Musical score for "ALLELUIA, SONG OF SWEETNESS." in G major (one sharp) and common time (C). The tempo is marked as ♩ = 88. The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff, ending with a double bar line. The music is written in a simple, hymn-like style with block chords and moving lines.



IN SWEET CONSENT LET ALL THE ANTHEM SING.

189

P.M.

J. BARNBY.



O LORD, WHO ART ENTHRONED ON HIGH.

190

L.M.

HENRY SMART.



CREATOR OF THE WORLD, DO THOU.

191

C.M.

Old Melody.

Two systems of musical notation for the hymn 'CREATOR OF THE WORLD, DO THOU.' The first system includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'C.M.' and the number '69.' is written below the treble staff. The second system continues the melody and accompaniment, ending with a double bar line.

LORD, WHILE THY CHASTENING ARROWS FALL.

192

8.4.8.8.

HENRY SMART.

Two systems of musical notation for the hymn 'LORD, WHILE THY CHASTENING ARROWS FALL.' The first system includes a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked '8.4.8.8.' and the number '66.' is written below the treble staff. The second system continues the melody and accompaniment, ending with a double bar line.

O FATHER, WHO THIS EARTH HAST GIVEN.

193

L.M.

H. J. GAUNTLETT, Mus.D.

Two systems of musical notation for the hymn 'O FATHER, WHO THIS EARTH HAST GIVEN.' The first system includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'L.M.' and the number '72.' is written below the treble staff. The second system continues the melody and accompaniment, ending with a double bar line.

O PRAISE THE LORD, THE KING OF KINGS.

194

L.M.

G. M. GARRETT, Mus.D.

Handwritten musical score for hymn 194. It consists of two systems of two staves each. The first system includes a tempo marking of $\text{♩} = 60$. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a simple, hymn-like style with block chords and moving lines.

CREATOR OF THE EARTH, TO THEE.

195

L.M.

German,

Handwritten musical score for hymn 195. It consists of two systems of two staves each. The first system includes a tempo marking of $\text{♩} = 72$ and a dynamic marking of *mf*. The key signature is one flat (B-flat), and the time signature is 2/4. The music is written in a simple, hymn-like style with block chords and moving lines.

HOW BLEST WERE THEY WHO WALKED IN LOVE.

196

L.M.

Rev. J. B. DYKES, Mus.D.

Handwritten musical score for hymn 196. It consists of two systems of two staves each. The first system includes a tempo marking of $\text{♩} = 80$ and a dynamic marking of *mf*. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The second system includes a crescendo marking (*cres.*) and a dynamic marking of *f*. The music is written in a simple, hymn-like style with block chords and moving lines.

LORD OF THE HEARTS OF MEN.

197

S.M.

H. J. GAUNTLETT, Mus.D.

♩ = 80.

Two systems of musical notation. The first system consists of a treble and bass staff joined by a brace. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The music is written in a simple, hymn-like style with block chords and single notes. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

WHEN EARTH'S FIERCE TEMPEST O'ER US ROLLS.

198

C.M.

Old Melody.

♩ = 69.

Two systems of musical notation. The first system consists of a treble and bass staff joined by a brace. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The bass staff has a key signature of one flat (B-flat) and a common time signature (C). The music is written in a simple, hymn-like style with block chords and single notes. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

BRIEF LIFE IS HERE OUR PORTION.

199

7.6.

(First Tune.)

H. J. GAUNTLETT, Mus.D.

♩ = 80.

Two systems of musical notation. The first system consists of a treble and bass staff joined by a brace. The treble staff has a key signature of one sharp (F-sharp) and a common time signature (C). The bass staff has a key signature of one sharp (F-sharp) and a common time signature (C). The music is written in a simple, hymn-like style with block chords and single notes. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.



(Second Tune)

S. S. WESLEY, Mus.D.



THE BYGONE DAYS IN TIME'S DARK OCEAN SLEEP.

200

10.10.7.10.

HENRY SMART.



ALL PRAISE TO HIM WHO BUILT THE HILLS.

201

L.M.

J. BARNBY.

Two systems of musical notation for the hymn 'All Praise to Him Who Built the Hills'. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). A tempo marking '♩ = 66.' is present. The second system continues the melody and accompaniment, ending with a double bar line.

CHRISTIAN, SEEK NOT YET REPOSE.

202

7-7-7-3.

PHILIP ARMES, Mus.D.

Two systems of musical notation for the hymn 'Christian, Seek Not Yet Repose'. The first system includes a treble and bass staff with a key signature of one flat (Bb) and a 2/4 time signature. A tempo marking '♩ = 100.' and a dynamic marking 'p' are present. The second system continues the melody and accompaniment, ending with a double bar line.

FAR FROM OUR HEAVENLY HOME.

203

S.M.

(First Tune.)

S. S. WESLEY, Mus.D.

Two systems of musical notation for the hymn 'Far from Our Heavenly Home'. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). A tempo marking '♩ = 76.' is present. The second system continues the melody and accompaniment, ending with a double bar line.



(Second Tune.)

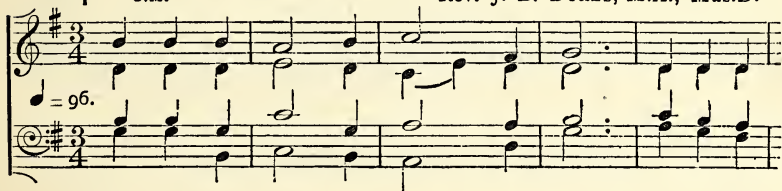
PHILIP ARMES, Mus D.



FATHER OF LOVE, OUR GUIDE AND FRIEND.

204 C.M.

Rev. J. B. DYKES, M.A., Mus.D.



IN EXILE HERE WE WANDER.

205

7.6.7.6.8.6.8.6.

PHILIP ARMES, Mus.D.

Musical score for "In Exile Here We Wander" (No. 205). The score is in common time (C) and features a treble and bass staff. The key signature has one sharp (F#). The tempo/meter is indicated as 7.6.7.6.8.6.8.6. The score includes dynamic markings: *p* (piano), *cres.* (crescendo), *dim.* (diminuendo), *p* (piano), and *f* (forte). The word *Major.* is written above the staff. The score concludes with a double bar line and repeat signs.

O JESU, OUR BELOVED KING.

206

C.M

H. J. GAUNTLETT, Mus.D.

Musical score for "O Jesu, Our Beloved King" (No. 206). The score is in common time (C) and features a treble and bass staff. The key signature has three sharps (F#, C#, G#). The tempo/meter is indicated as C.M. The score includes a tempo marking of 80. The score concludes with a double bar line and repeat signs.

THE CHURCH HAS WAITED LONG.

207

6.6.8.6.6.6.8.6.6.

C. STEGGALL, Mus.D.

$\text{♩} = 84.$

The musical score for 'THE CHURCH HAS WAITED LONG.' is written for two staves (treble and bass clef) in a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 84. The score consists of four systems of two staves each. The first system includes a tempo marking. The second system includes a dynamic marking 'p' (piano). The third system includes a dynamic marking 'cres.' (crescendo). The piece concludes with a double bar line and a final chord.

THE SOLEMN SEASON CALLS US NOW.

208

C.M.

H. J. GAUNTLETT, Mus.D.

$\text{♩} = 69.$

The musical score for 'THE SOLEMN SEASON CALLS US NOW.' is written for two staves (treble and bass clef) in a 2/4 time signature. The key signature has two sharps (F-sharp and C-sharp). The tempo is marked as quarter note = 69. The score consists of two systems of two staves each. The piece concludes with a double bar line and a final chord.

THE DARKNESS FLIES, AND JOYFUL EARTH.

209

C.M.

Old Melody.

♩ = 76.

Two systems of musical notation. The first system consists of a treble and bass staff joined by a brace, with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass staff contains a simple accompaniment. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

JESU, WITH FAST FOR SINFUL MAN.

210

L.M.

G. M. GARRETT, Mus.D.

♩ = 63.

Two systems of musical notation. The first system consists of a treble and bass staff joined by a brace, with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is written in the treble staff, and the bass staff contains a simple accompaniment. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

O LOVING MAKER OF MANKIND.

211

L.M.

Ancient Melody.

♩ = 66.

Two systems of musical notation. The first system consists of a treble and bass staff joined by a brace, with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The melody is written in the treble staff, and the bass staff contains a simple accompaniment. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

BY PRECEPTS TAUGHT IN AGES PAST.

212 D.C.M.

Old Melody.



LO, NOW IS OUR ACCEPTED DAY.

213 L.M.

Old Melody.



O CHRIST, THOU ART THE LIGHT AND DAY.

214

L.M.

German.

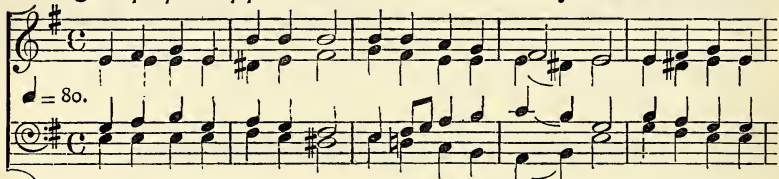


JESU, NAME ALL NAMES ABOVE.

215

7.6.7.6.8.8.7.7.

J. BAPTISTE CALKIN.



AND WILT THOU HEAR, O LORD.

216 S.M. Old Melody.

$\text{♩} = 69.$

This musical score is for a hymn in 2/16 time, marked 'S.M.' (Short Measure) and 'Old Melody'. It consists of two systems of two staves each. The key signature is three sharps (F#, C#, G#). The tempo is indicated as 69 beats per minute. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system ends with a repeat sign, and the second system concludes the piece.

THE DEEP OF MANY A FORMER SIN.

217 6 of 8. JNO. NAYLOR, Mus.D.

$\text{♩} = 72.$

This musical score is for a hymn in 6/8 time, marked '6 of 8.' and composed by 'JNO. NAYLOR, Mus.D.'. It consists of three systems of two staves each. The key signature is three flats (Bb, Eb, Ab). The tempo is indicated as 72 beats per minute. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system begins with a piano (*p*) dynamic. The second system includes a *poco rall.* (slightly slower) marking. The third system concludes with a *pp* (pianissimo) dynamic marking and a final cadence.

WHENCE SHALL OUR TEARS BEGIN ?

218

6.6.8.6.10.10.

E. H. THORNE.

mp

$\text{♩} = 88. \text{ } mp$

mf

ten. *Major.*

same movement.

p

ten.

1st, 2nd, 3rd & 4th verses. *Last verse. A - men.*

ty. A - men.

A - men.

* The ties in this, and dots in the following bar, apply to the third and last verses.

FORTY DAYS AND FORTY NIGHTS.

219

7s.

German.

$\text{♩} = 76.$



HAVE MERCY, LORD, ON ME.

220

S.M.

SAMUEL HOWARD, Mus.D.



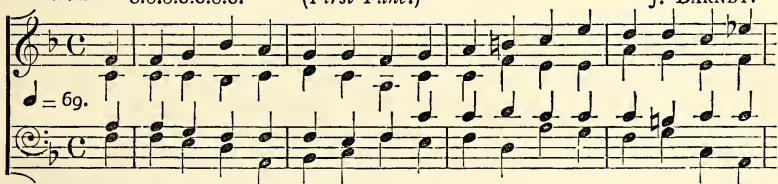
LORD, IN THESE DAYS OF HUMBLEST PRAYER.

221

8.8.8.6.6.8.6.

(First Tune.)

J. BARNBY.



[For Second Tune see next page.]

LORD, IN THESE DAYS OF HUMBLEST PRAYER.

221 8.8.8.6.6.8.6. (Second Tune.)

SAMUEL REAY, Mus.Bac., Oxon.

$\text{♩} = 56.$
Voices in Unison.

In Harmony.

LORD, IN THIS THY MERCY'S DAY.

222 3 of 7.

ARTHUR S. SULLIVAN.

$\text{♩} = 80.$

LORD, WHEN WE BEND BEFORE THY THRONE.

223

C.M.

Old Melody.

$\text{♩} = 48.$

This musical score is for a hymn in common time (C.M.). It consists of two systems of two staves each. The first system shows the beginning of the melody in the treble clef and a supporting bass line in the bass clef. The second system continues the melody and bass line, ending with a double bar line and a key signature change to one sharp (F#).

O JESU CHRIST, IF SIN THERE BE.

224

D.C.M.

J. STAINER, Mus.D.

$\text{♩} = 72.$

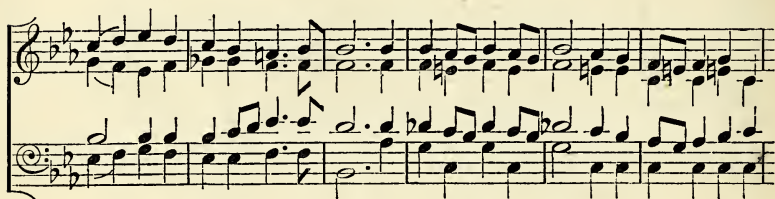
This musical score is for a hymn in double common time (D.C.M.). It consists of four systems of two staves each. The first system shows the beginning of the melody in the treble clef and a supporting bass line in the bass clef. The second system continues the melody and bass line, with the word 'Unison.' written to the right. The third system continues the melody and bass line, with the word 'Harmony.' written to the right. The fourth system continues the melody and bass line, ending with a double bar line and a key signature change to one sharp (F#).

O JESU, OUR SALVATION.

225

8 of 7.6.

ARTHUR S. SULLIVAN.



O LORD, TURN NOT THY FACE FROM ME.

226

C.M.

Old Melody.



THEE, JESU, SUFFERING, CRUCIFIED.

227

C.M.

CH. GOUNOD.

♩ = 54.

This musical score is for a hymn in common time (C.M.). It consists of three systems of two staves each. The key signature has two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system ends with a repeat sign. The second system continues the melody and accompaniment. The third system concludes with a final double bar line.

WEARY OF EARTH AND LADEN WITH MY SIN.

228

IOS.

JAMES LANGRAN.

♩ = 46.

This musical score is for a hymn in common time (IOS.). It consists of three systems of two staves each. The key signature has two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system ends with a repeat sign. The second system continues the melody and accompaniment. The third system concludes with a final double bar line.

SING, MY TONGUE, THE SAVIOUR'S GLORY.

229

6 of 8.7.

C. STEGGALL, Mus.D.

Handwritten musical score for the hymn "Sing, My Tongue, the Saviour's Glory." The score is written on three systems of two staves each (treble and bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked "♩ = 76." The music is in a homophonic style, featuring chords and single notes. The first system ends with a double bar line. The second system continues the melody. The third system concludes with a final cadence.

NOW THE THIRTY YEARS ACCOMPLISHED.

230

6 of 8.7.

German.

Handwritten musical score for the hymn "Now the Thirty Years Accomplished." The score is written on three systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The tempo is marked "♩ = 72." The music is in a homophonic style, featuring chords and single notes. The first system ends with a double bar line. The second system continues the melody. The third system concludes with a final cadence.

THE ROYAL BANNERS FORWARD GO.

231

L.M.

German.



THE BLESSED CROSS NOW SHINES TO US.

232

D.C.M.

CH. GOUNOD.



DAUGHTER OF SION! CEASE THY BITTER TEARS.

233

10.4.10.6.

E. H. THORNE.

First system of the musical score for 'DAUGHTER OF SION! CEASE THY BITTER TEARS.' (233). It features a treble and bass staff in G major (one sharp) and 3/4 time. The tempo is marked '♩ = 88.' and the dynamics 'mp'. The melody is in the treble staff, and the accompaniment is in the bass staff.

Second system of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. A 'cres.' (crescendo) marking is placed over the middle of the system.

Third system of the musical score. It includes a repeat sign with the instruction '1st, 2nd, 3rd & 4th verses.' above it. The melody ends with a double bar line. The bass staff continues with a 'dim.' (diminuendo) marking. The lyrics 'Blood. A - men.' are written below the staff.

THIS DAY THE WONDROUS MYSTERY.

234

C.M.

German.

First system of the musical score for 'THIS DAY THE WONDROUS MYSTERY.' (234). It features a treble and bass staff in C minor (three flats) and common time (C). The tempo is marked '♩ = 66.'. The melody is in the treble staff, and the accompaniment is in the bass staff.

Second system of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The system ends with a double bar line.

HE, WHO ONCE IN RIGHTEOUS VENGEANCE.

235 8.7.8.7.7.7.

CH. GOUNOD.



IN THE LORD'S ATONING GRIEF.

236 7s.

RICHARD REDHEAD.



O'ERWHELMED IN DEPTHS OF WOE.

237

S.M. (First Tune.)

Old Melody.

(Second Tune.)

J. BARNBY:

O THOU, WHO IN THE PAINS OF DEATH.

238

L.M.

SAMUEL REAY, Mus.Bac., Oxon.

SEE, WHERE IN SHAME THE GOD OF GLORY
HANGS.

239

10.6.10.4.

EDWIN GEORGE MONK, Mus.D.

Handwritten musical score for hymn 239. The score is written on three systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked $\text{♩} = 66$. The first system includes a p (piano) dynamic marking. The second system includes *cres.* (crescendo) and *sf* (sforzando) markings. The third system includes *p* (piano) and *pp* (pianissimo) markings, and ends with a double bar line.

SEE FROM ON HIGH, THE SOURCE OF SAVING
GRACE.

240

10.6.10.6.

C. STEGGALL, Mus.D.

Handwritten musical score for hymn 240. The score is written on three systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked $\text{♩} = 50$. The score concludes with a double bar line.

COME LET US SIT AND WEEP.

241

6.6.8.10.

BERTHOLD TOURS.

Handwritten musical score for 'Come Let Us Sit and Weep'. It features two systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked '♩ = 72.'. The first system ends with a repeat sign. The second system includes a 'rall.' (rallentando) marking over the bass staff. The piece concludes with a final double bar line.

BY THE CROSS SAD VIGIL KEEPING.

242

8.8.7.8.8.7.

J. BARNBY.

Handwritten musical score for 'By the Cross Sad Vigil Keeping'. It consists of three systems of music, each with a treble and bass staff. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The tempo is marked '♩ = 72.'. The score ends with a final double bar line.

NOW, MY SOUL, THY VOICE UPRAISING.

243

6 of 8.7.

Rev. J. B. DYKES, Mus.D.

Handwritten musical score for 'Now, My Soul, Thy Voice Upraising'. It shows the first system of music with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked '♩ = 72.' and the dynamic is 'mf' (mezzo-forte). The system ends with a repeat sign.

Two systems of musical notation. The first system features a treble and bass staff with a key signature of two sharps (F# and C#) and a common time signature. The melody in the treble staff begins with a *cres.* (crescendo) marking. The second system continues the piece, ending with a double bar line and a final chord. The bass staff in the second system has a *p* (piano) marking.

HAIL, THOU HEAD, SO BRUISED AND TORN.

244 7.7.7.5.

E. H. THORNE.

Two systems of musical notation. The first system is in a key signature of three flats (Bb, Eb, Ab) and common time. It includes a tempo marking: *♩ = 42. Slow and heavy.* The second system continues the piece, featuring dynamic markings: *cres.*, *cres.*, *f* (forte), *dim. pp* (diminuendo pianissimo), and *ppp* (pianississimo). The piece concludes with a double bar line.

JESU, GOOD BEYOND COMPARING.

245 10 of 8.

HENRY SMART.

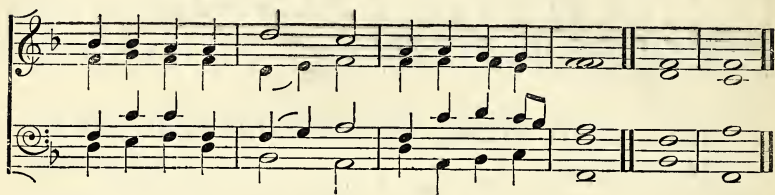
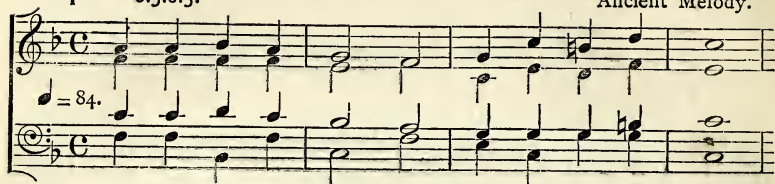
Two systems of musical notation. The first system is in a key signature of three flats (Bb, Eb, Ab) and common time. It includes a tempo marking: *♩ = 76.* The second system continues the piece, featuring a *cres.* (crescendo) marking. The piece concludes with a double bar line.

GLORY BE TO JESUS.

246

6.5.6.5.

Ancient Melody.



O COME AND MOURN WITH ME AWHILE.

247

L.M. (First Tune.)

German.



(Second Tune.)

Sir JOHN Goss.





(Third Tune.)

Old Melody.



RAISE, RAISE THINE EYES A LITTLE WAY.

248

8.7.8.7.7.7.

German.

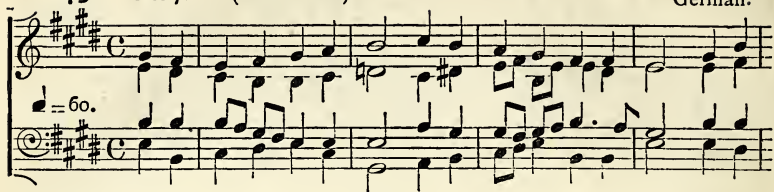


SAVIOUR, WHEN IN DUST TO THEE.

249

8 of 7. (First Tune.)

German.



(Second Tune.)

ARTHUR S. SULLIVAN.



SWEET THE MOMENTS, RICH IN BLESSING.

250

8 of 8.7.

J. BARNBY.

♩ = 80. *cres.* *dim.*

rit. *pp* *Slower.*

cres. *f* *dim. p*

WHEN I SURVEY THE WONDROUS CROSS.

251

L.M.

J. BARNBY.

mf *p*

ALL GLORY, LAUD, AND HONOUR.

252

7.6.

German.

Musical score for "ALL GLORY, LAUD, AND HONOUR." in C major, 7/6 time. The tempo is marked as 72. The score consists of three systems of staves. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line and a final chord.

RIDE ON! RIDE ON IN MAJESTY!

253

L.M.

Rev. J. B. DYKES, Mus.D.

Musical score for "RIDE ON! RIDE ON IN MAJESTY!" in B-flat major, 4/4 time. The tempo is marked as 80. The score consists of two systems of staves. The first system includes a treble and bass staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The second system continues the melody and accompaniment, featuring dynamic markings of *cres.* (crescendo) and *dim.* (diminuendo).

SEE THE DESTINED DAY ARISE!

254

7s.

German.

Musical score for "SEE THE DESTINED DAY ARISE!" in C major, 7/8 time. The tempo is marked as 76. The score consists of two systems of staves. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The second system continues the melody and accompaniment.



O MY PEOPLE, O MINE OWN.

255

7s.

RICHARD REDHEAD.

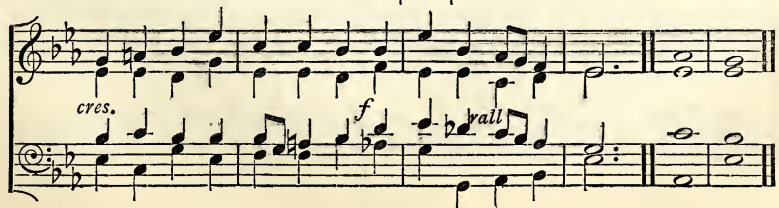


JESU, ALL HAIL, WHO FOR OUR SIN.

256

8.8.6.8.8.6.

J. BARNEY.

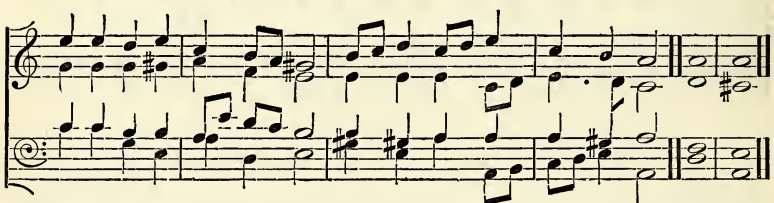
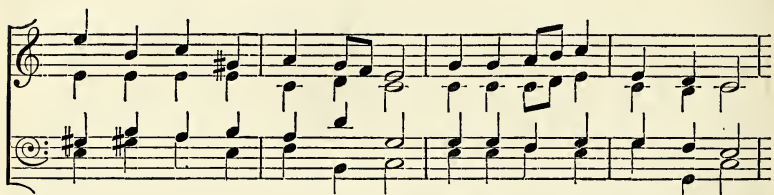


DARKLY FROWNS THE EVENING SKY.

257

6 of 7.

German.



TO CHRIST, WHOSE CROSS REPAIRED OUR LOSS.

258

L.M.

C. H. H. PARRY.



SO REST, OUR REST.

259

4.4.7.7.6.

German.

Musical score for 'SO REST, OUR REST.' in G major (one sharp) and common time. The tempo is marked '♩ = 69.' The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music is written in a simple, homophonic style with block chords and moving lines.

JESU, THE AUTHOR OF OUR LIFE.

260

L.M.

H. J. GAUNTLETT, Mus.D.

Musical score for 'JESU, THE AUTHOR OF OUR LIFE.' in D major (two sharps) and common time. The tempo is marked '♩ = 69.' The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music is written in a simple, homophonic style with block chords and moving lines.

THOU, SORE OPPRESSED.

261

4.4.7.7.6.

J. BAPTISTE CALKIN.

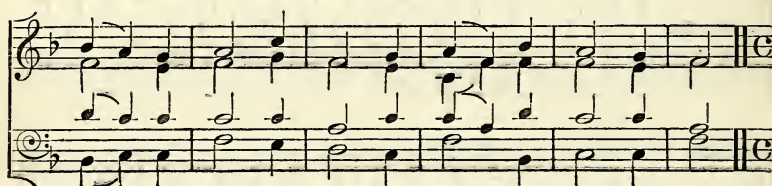
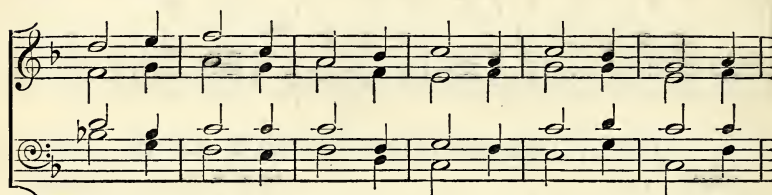
Musical score for 'THOU, SORE OPPRESSED.' in D major (two sharps) and 3/4 time. The tempo is marked '♩ = 104.' The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music is written in a simple, homophonic style with block chords and moving lines.

THE GLITTERING MORN BEDECKS THE SKY.

262

L.M.

Ancient Melody.



* This Doxology should also be sung at the end of the next two Hymns.

And God the Ho - LY Ghost we raise. A - men.

This musical score is for a hymn in 3/4 time, key of B-flat major. It consists of two staves, treble and bass. The melody is simple and homophonic, with the lyrics 'And God the Ho - LY Ghost we raise. A - men.' written below the notes. The piece ends with a double bar line and repeat dots.

DEEP SORROW ON THE APOSTLES CAME.

263

L.M.

Ancient Melody.

♩ = 50.

This musical score is for Hymn 263 in 3/4 time, key of B-flat major. It features a treble and bass staff. The melody is a simple, homophonic setting of the text 'DEEP SORROW ON THE APOSTLES CAME.' The tempo is marked 'L.M.' (Largo Moderato). The piece concludes with a double bar line and repeat dots.

This musical score is for a Doxology in 3/4 time, key of B-flat major. It consists of two staves, treble and bass. The melody is a simple, homophonic setting of the text 'For Doxology see Hymn 262.' The piece ends with a double bar line and repeat dots.

For Doxology see Hymn 262.

JOY DAWNED AGAIN ON EASTER DAY.

264

L.M.

Ancient Melody.

♩ = 50.

This musical score is for Hymn 264 in 3/4 time, key of B-flat major. It features a treble and bass staff. The melody is a simple, homophonic setting of the text 'JOY DAWNED AGAIN ON EASTER DAY.' The tempo is marked 'L.M.' (Largo Moderato). The piece concludes with a double bar line and repeat dots.

This musical score is for a Doxology in 3/4 time, key of B-flat major. It consists of two staves, treble and bass. The melody is a simple, homophonic setting of the text 'For Doxology see Hymn 262.' The piece ends with a double bar line and repeat dots.

For Doxology see Hymn 262.

O THOU, THE HEAVENS' ETERNAL KING.

265

D.C.M.

H. J. GAUNTLETT, Mus.D.



CHRIST THE LORD IS RISEN TO-DAY.

266

8 of 7.

Sir GEORGE ELVEY.

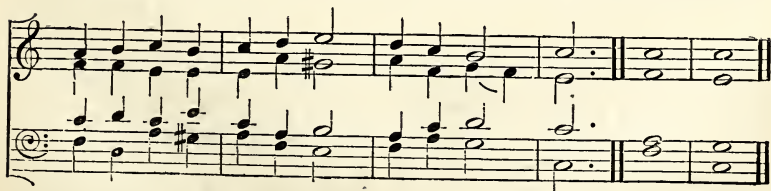




MORN'S ROSEATE HUES HAVE DECKED THE SKY.

267

E. J. HOPKINS.



LET THE WHOLE WORLD CHANT AND SING.

268

7s. Verses 1 to 9.

HENRY SMART.

First system of musical notation. Treble and bass staves in G major (one sharp) and common time. A tempo marking of ♩ = 84 is present. The melody in the treble staff begins with a quarter note G, followed by a half note A, and then a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. Continuation of the melody and accompaniment from the first system. The treble staff features a melodic line with some grace notes, while the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic phrase ending with a half note G. The bass staff accompaniment includes some chromatic movement in the lower register.

Fourth system of musical notation. The treble staff continues the melodic line, which now includes a descending eighth-note scale. The bass staff accompaniment features a more active, moving line.

Verses 10 to 13.

Fifth system of musical notation, corresponding to Verses 10 to 13. The musical style remains consistent with the previous systems, featuring a clear melody in the treble and a supporting accompaniment in the bass.

Sixth system of musical notation. The final system on the page, showing the concluding phrases of the piece. The treble staff ends with a half note G, and the bass staff provides a final accompaniment.



BRIGHT GLOWS THE MORN THIS EASTER DAY.

269

L.M.

H. J. GAUNTLETT, Mus.D.



PURGE OUT THE LEAVEN OLD OF SIN.

270

8.8.6.8.8.6.

German.



ALLELUIA LET THE NATIONS.

271

8.7.

Rev. J. B. DYKES, Mus.D.



PRAISE TO OUR LORD AND SAVIOUR DEAR.

272

6 of 8.

S. S. WESLEY, Mus.D.

$\text{♩} = 56.$

LO! THE WORLD FROM SLUMBER RISEN.

273

7.7.7.5.7.7.5.

SAMUEL REAY, Mus.Bac., Oxon.

$\text{♩} = 80.$

UNTO THE PASCHAL VICTIM BRING.

274

P.M.

H. J. GAUNTLETT, Mus.D.

f Un - to the Paschal Vic - tim bring, Christians, your thankful of - fer -

$\text{♩} = 76.$

- ing. The LAMB the sheep hath ran - som'd; CHRIST, the un - de -

- fi - led, Hath sin - ners to His GOD and FA - THER re - con -

- ci - led. Death and Life, in wondrous strife, Came to

conflict sharp and sore: Life's Monarch, He That died, Now dies no more.

All in Unison and 8ves.

What thou saw - est, Ma - ry, say, As thou went - est on thy

72. Slower.

Ped.

This system contains the first line of music. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The tempo marking is *72. Slower.* and the pedal marking is *Ped.*

SOPRANO. RECIT.

way. I saw the Slain One's earthly pri - son; I saw the

This system contains the second line of music. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The tempo marking is *72. Slower.* and the pedal marking is *Ped.*

a tempo. *p*

glo - ry, the glo-ry of the Ri - sen; The wit-ness an - gels by the

This system contains the third line of music. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The tempo marking is *a tempo.* and the dynamic marking is *p*.

mf *f*

cave, And the garments of the grave. The

cres.

This system contains the fourth line of music. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The tempo marking is *a tempo.* and the dynamic marking is *p*.

LORD, my Hope, The LORD, my Hope is ris'n; and

He Be - fore you goes to Ga - li - lee.

A tempo ordinario.

f Org. We know that CHRIST is ri - sen, is

♩ = 72.

ris'n from death in - deed, Thou, Vic - tor Monarch, Vic - tor Monarch,

for Thy sup-pliers plead. A - men. Al - le - lu - ia.

FAR BE SORROW, TEARS, AND SIGHING.

275

8.8.7.7.8.8.7.4.

C. STEGGALL, Mus.D.



YE CHOIRS OF NEW JERUSALEM.

276

C.M.

H. J. GAUNTLETT, Mus.D.



THE LAMB'S HIGH BANQUET CALLED TO SHARE.

277

L.M.

Old Melody.



AT THE LAMB'S HIGH FEAST WE SING.

278

8 of 7.

German.



BENEATH A MIGHTY ARM.

279

6s.

H. J. GAUNTLETT, Mus.D.





JESU, THE WORLD'S REDEEMING LORD.

280

L.M.

Old Melody.



THE CROWN IS ON THE VICTOR'S BROW.

281

8.8.7.4.4.4.

Anonymous.

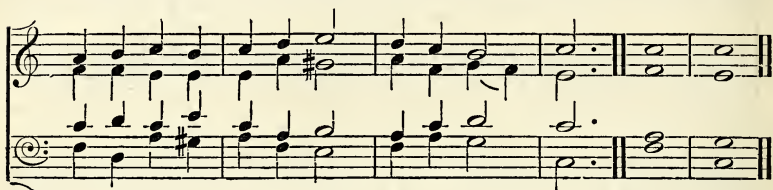


CHILDREN OF GOD, REJOICE AND SING.

282

3 of 8.

E. J. HOPKINS.



THE STRIFE IS O'ER, THE BATTLE DONE!

283

3 of 8.

Anonymous.



“WELCOME, HAPPY MORNING!” AGE TO AGE
SHALL SAY.

284

5 of II.

ARTHUR S. SULLIVAN.

First system: Treble and bass staves with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The tempo is marked as 56. The melody is in the treble staff, and the accompaniment is in the bass staff. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line.

COME, YE FAITHFUL, RAISE THE STRAIN.

285

8 of 7.6.

ARTHUR S. SULLIVAN.

First system: Treble and bass staves with a key signature of one sharp (F-sharp) and a common time signature. The tempo is marked as 72, and the style is marked as 'Stately'. The melody is in the treble staff, and the accompaniment is in the bass staff. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line.

THE CHURCH OF GOD LIFTS UP HER VOICE..

286

L.M.

German.

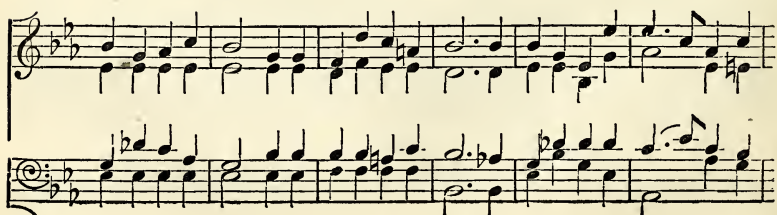


THE DAY OF RESURRECTION.

287

8 of 7.6.

HENRY SMART.



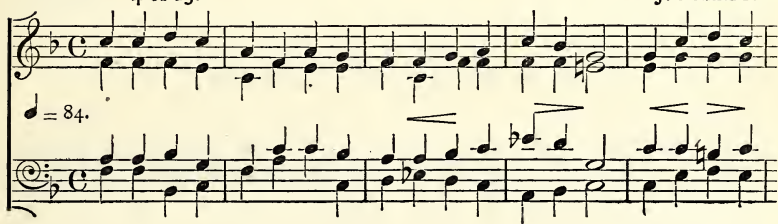


ALLELUIA! ALLELUIA! HEARTS AND VOICES
HEAVENWARD RAISE.

288

4 of 15.

J. BARNBY.



CHRIST THE LORD IS RISEN AGAIN.

289

75.

German.



Al - le - lu - ia. A - men.

HE IS RISEN, HE IS RISEN.

290

8.7.8.7.7.7.

German.



IN THY GLORIOUS RESURRECTION.

291

8.8.7.8.8.7.

HENRY SMART.





JESUS CHRIST IS RISEN TO-DAY.

292 75. (First Tune.)

CH. GOUNOD.



[For Second Tune see next page.]

JESUS CHRIST IS RISEN TO-DAY.

292

7s. (Second Tune.)

Old Melody.



JESUS LIVES! NO LONGER NOW.

293

7.8.

H. J. GAUNTLETT, Mus.D.





NEAR THE TOMB WHERE CHRIST HATH BEEN.

294 8 of 7.

German.



THE FOE BEHIND, THE DEEP BEFORE.

295

P.M.



I will sing unto the Lord, for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea.

<i>f</i> 1 THE foe behind,	deep be-	fore,	Our hosts have	dared and	past the	sea :
2 Lift up, lift up	voi - ces	now !	The whole			
<i>p</i> 3 Happy morrow,			wide	world re-	joi - ces	now !
turning sor-	peace and	mirth !	Bondage end-	cend - ing	O'er the	earth !
row Into			ing, Love des-			
<i>p</i> 4 No longer must	mourn-ers	weep,	Nor call de-	part - ed	Christians	dead :
<i>mf</i> 5 Now, once						
the						
more, Eden's						
door Open	mor - tal	eyes :	<i>f</i> For CHRIST	ris'n, and	man shall	rise.
stands to			hath			
<i>p</i> 6 It is not exile,	rest on	high :	It is not	sad - ness,	peace from	strife :
<i>f</i> 7 Where our ban-						
ner leads us,	safe - ly	go.	Where our			
We may			Chief precedes	We may	face the	foe.
			us,			
8 He shall soon	ev' - ry	woe ;	Alleluia,	If His	paths ye	tread.
9 With loins up-						
girt, and	staff in	hand,	And hasty	mien and	san-dalled	feet,
10 So shall He						
collect us, di-						
rect us, pro-	E - gypt's	strand :	So shall He			
tect us, From			precede us,			
			and feed us,			
			and	lead us To	Ca-naan's	land.



And Pharaoh's warriors	strew the	shore,	And Israel's	ran-somed	tribes are	free.
The LORD hath triumphed	glor-ious-	ly :	The LORD shall	reign vic-	tor - ious-	ly !
Seals assuring, Guards secur- ing, Watch His	earth - ly	prison :	<i>f</i> Seals are shattered,	scat-tered,	CHRIST hath	risen !
For death is hal- lowed	in - to	sleep,	Guards are And every	grave be-	comes a	bed.
<i>mf</i> Now at last old things past, Hope and joy and	peace be-	gin :	<i>f</i> For CHRIST hath	won, and	man shall	win.
To fall asleep is	not to	die :	To dwell with	CHRIST is	bet - ter	life.
His right Arm is o'er us, He our Pleasures, as a river, Shall	guide will	be.	CHRIST hath gone before us :	Christians,	fol - low	ye !
Around the Paschal	round you	flow,	Alleluia,	When ye	see your	Head.
	Feast we	stand,	And of the	Pas - chal	Lamb we	eat.
Toils and foes as- sailing, friends quailing, hearts failing, Shall	threat in	vain :	If He be pro- viding, presid- ing, and	guiding To	Him a-	gain.
II CHRIST our Lead- er, Monarch, Pleader, Inter- ceder, Praise we	and a-	dore :	Exultation, veneration, gratulation,	Bring-ing	e - ver-	more.

For verse 12 see next page.

mf Once des-pis'd, and once re-jec-ted, Was this Stone; that now, e -

- lec-ted, To a Cor-ner-stone per-fec-ted As a

rit. glo-rious tro-phy stands e-rec-ted. A - - men.

ff

O LAMB OF GOD, THAT TAKEST AWAY THE
SINS OF THE WORLD.

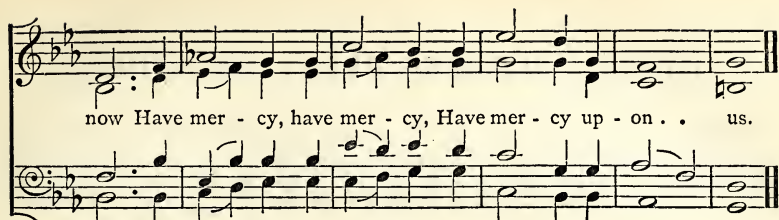
296

14.7.7.6.6.

HENRY SMART.

p $\text{♩} = 80.$ O LAMB of God, That ta-kest a-way the sins of the

world, . Sa-cri-fice and Victim Thou, Purge a-way our sins: and

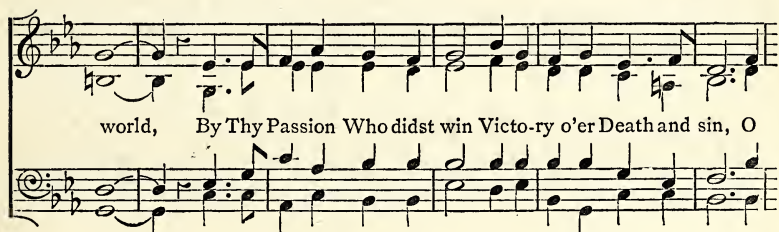


now Have mer - cy, have mer - cy, Have mer - cy up - on . . us.

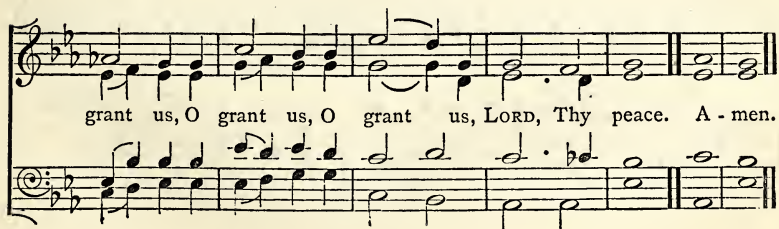
O LAMB of GOD, That takest away the sins of the world,
 Thou Who by Thy Blood didst deign
 Of our guilt to wash the stain :
 Have mercy, have mercy,
 Have mercy upon us,



O LAMB of GOD, That ta - kest a - way the sins of the



world, By Thy Passion Who didst win Victo - ry o'er Death and sin, O



grant us, O grant us, O grant us, LORD, Thy peace. A - men.

FATHER, BLESSING EVERY SEED-TIME.

297

8 of 8.7.

Rev. J. B. DYKES, M.A., Mus.D.

First system of musical notation. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef, a key signature of three sharps, and a common time signature. The melody starts on a half note G2, followed by quarter notes A2, B2, and C3. The tempo is marked $\text{♩} = 76$ and the dynamic is *mf*.

Second system of musical notation. The treble staff continues the melody with quarter notes D4, E4, F#4, and G4. The bass staff continues with quarter notes D2, E2, F#2, and G2. The melody in the treble staff has a repeat sign after the first two measures.

Third system of musical notation. The treble staff begins with a treble clef, a key signature of three sharps, and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef, a key signature of three sharps, and a common time signature. The melody starts on a half note G2, followed by quarter notes A2, B2, and C3. The dynamic is marked *p* and *cres.*

Fourth system of musical notation. The treble staff begins with a treble clef, a key signature of three sharps, and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef, a key signature of three sharps, and a common time signature. The melody starts on a half note G2, followed by quarter notes A2, B2, and C3. The dynamic is marked *f* and *dim.*

LORD, IN THY NAME THY SERVANTS PLEAD.

298

C.M.

W. METCALFE.

♩ = 69.

This musical score is for the hymn 'LORD, IN THY NAME THY SERVANTS PLEAD.' It is numbered 298 and is in common time (C.M.). The composer is W. Metcalfe. The tempo is marked as ♩ = 69. The score is written for two staves, treble and bass, in a key of one flat (B-flat major or D minor). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a double bar line and repeat signs.

O BLESSÈD TRINITY.

299

6.6.8.6.6.8.

Old Melody

♩ = 76.

This musical score is for the hymn 'O BLESSÈD TRINITY.' It is numbered 299 and is in common time (C.M.). The tempo is marked as ♩ = 76. The score is written for two staves, treble and bass, in a key of three sharps (F# major or C# minor). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a double bar line and repeat signs.

O JESU, CROWNED WITH ALL RENOWN.

300

D.C.M.

H. J. GAUNTLETT, Mus.D.



SOON THE FIERY SUN ASCENDING.

301

8.7.8.7.7.7.

German.





O THOU, ETERNAL KING, MOST HIGH.

302

C.M.

H. J. GAUNTLETT, Mus.D.



A HYMN OF GLORY LET US SING.

303

L.M.

G. M. GARRETT, Mus.D.



AT LENGTH THE LONGED-FOR JOY IS GIVEN.

304

L.M.

Old Melody.

$\text{♩} = 72.$
 Musical score for 'AT LENGTH THE LONGED-FOR JOY IS GIVEN.' in G major (one sharp) and common time (C). The score consists of two systems, each with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and a final chord.

TO THE THRONE HE LEFT, VICTORIOUS.

305

8 of 8.7.

Old Melody.

$\text{♩} = 76.$
 Musical score for 'TO THE THRONE HE LEFT, VICTORIOUS.' in G major (one sharp) and common time (C). The score consists of three systems, each with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and a final chord.

O JESU, OUR REDEMPTION, LOVE.

306

L.M.

PHILIP ARMES, Mus.D.

$\text{♩} = 84.$ *mf* *cres.*
 Musical score for 'O JESU, OUR REDEMPTION, LOVE.' in G major (one sharp) and common time (C). The score consists of two systems, each with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and a final chord.



THOU, WHO DOST BUILD FOR US ON HIGH.

307

8.8.6.4.

J. BARNBY.



SING, O EARTH, FOR THY REDEMPTION!

308

8.7.8.7.7.7.

German.



WITH ALL YOUR FLOODS ATTENDING.

309

10 of 7.6.

HENRY SMART.



JESUS, LORD OF LIFE ETERNAL.

310

6 of 8.7.

H. B. WALMSLEY.





HAIL THE DAY THAT SEES HIM RISE.

311

7s.

(First Tune.)

H. J. GAUNTLETT, Mus.D.



[For Second Tune see next page.]

HAIL THE DAY THAT SEES HIM RISE.

311 75. (Second Tune.)

CH. GOUNOD.

6/8
♩ = 52. *f*

LORD, THY BITTER PASSION PAST.

312 6 of 7.

German.

C
♩ = 88.

SEE THE CONQUEROR MOUNTS IN TRIUMPH.

313 8 of 8.7.

Old Melody.

♩ = 76.

This musical score is for the hymn 'SEE THE CONQUEROR MOUNTS IN TRIUMPH.' It is in the key of D major (two sharps) and common time (C). The tempo is marked as ♩ = 76. The score consists of three systems of staves. Each system has a treble and bass staff joined by a brace. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The first system ends with a double bar line and repeat signs. The second system continues the melody and accompaniment. The third system concludes the piece with a final double bar line and repeat signs.

HOLY GHOST, ILLUMINATOR, SHED THY BEAMS UPON OUR EYES.

314 8 of 8.7.

W. S. HOYTE.

♩ = 80.

This musical score is for the hymn 'HOLY GHOST, ILLUMINATOR, SHED THY BEAMS UPON OUR EYES.' It is in the key of B-flat major (two flats) and common time (C). The tempo is marked as ♩ = 80. The score consists of three systems of staves. Each system has a treble and bass staff joined by a brace. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The first system ends with a double bar line and repeat signs. The second system continues the melody and accompaniment. The third system concludes the piece with a final double bar line and repeat signs.

THOU ART GONE UP ON HIGH.

315

D.S.M.

Voices in unison.

JNO. NAYLOR, Mus.D.

Voices in harmony.

$\text{♩} = 76.$

Org.

cres. *dim.*

AWFUL THOUGHT OF ENDLESS DOOM!

316

7s.

Rev. F. A. J. HERVEY, M.A.

$\text{♩} = 72.$

FOR AYE SHALL MORTALS BLESS THE DAY.

317

L.M.

A. R. REINAGLE.

O CHRIST, WHO DOST, OUR HERALD, RISE.

318

L.M.

Old Melody.

SOVEREIGN OF HEAVEN, WHO DIDST PREVAIL.

319

8.8.8.4.

SAMUEL REAY, Mus.Bac., Oxon.

COME, O SPIRIT, FROM ON HIGH.

320 75. Old Melody.

♩ = 72.

LO, THE FATHER HEARS OUR PRAYER.

321 75. Old Melody.

♩ = 76.

COME, O HOLY GHOST, WITHIN US.

322 8.7. W. METCALFE.

♩ = 76.

COME, THOU HOLY PARACLETE.

323

7s.

Old Melody.

Handwritten musical score for the hymn 'COME, THOU HOLY PARACLETE.' The score is written on three systems of two staves each. The first staff is in treble clef and the second in bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo marking is '7s.' and the tempo is indicated as '♩ = 80.'. The melody is simple and hymn-like, with the bass line providing a steady accompaniment. The piece concludes with a double bar line and a final chord.

DAY ALL JUBILANT, ALL SPLENDID.

324

8.8.7.8.8.7.

H. J. GAUNTLETT, Mus.D.

Handwritten musical score for the hymn 'DAY ALL JUBILANT, ALL SPLENDID.' The score is written on three systems of two staves each. The first staff is in treble clef and the second in bass clef. The key signature is one sharp (F-sharp) and the time signature is common time (C). The tempo marking is '8.8.7.8.8.7.' and the tempo is indicated as '♩ = 80.'. The melody is more complex than the first hymn, with the bass line providing a steady accompaniment. The piece concludes with a double bar line and a final chord.

CHRIST HAD REGAINED THE SKY.

325

6 of 6.

Old Melody.



COME, O CREATOR SPIRIT BLEST.

326

L.M.

German.



O HOLY SPIRIT, GOD MOST HIGH.

327

L.M.

Old Melody.

Two systems of musical notation for the hymn 'O Holy Spirit, God Most High'. The first system includes a tempo marking of ♩ = 72. The music is written in treble and bass staves with a key signature of two sharps (F# and C#) and a common time signature (C). The second system continues the melody and accompaniment, ending with a double bar line.

COME, HOLY GHOST, OUR SOULS INSPIRE.

328

L.M.

THOMAS ATTWOOD.

Four systems of musical notation for the hymn 'Come, Holy Ghost, Our Souls Inspire'. The music is written in treble and bass staves with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The tempo marking is ♩ = 69. The fourth system includes an asterisk (*) above a measure, indicating a specific performance instruction. The piece concludes with a double bar line.

* The ties to be used in the third verse only.

COME, THOU WHO DOST THE SOUL ENDUE.

329

8.6.8.8.6.

H. J. GAUNTLETT, Mus.D.



HE COMES! HE COMES! THE HOLY ONE.

330

C.M.

H. J. GAUNTLETT, Mus.D.



GRANTED IS THE SAVIOUR'S PRAYER.

331

7s.

German.





TO GOD WE LIFT OUR HEARTS.

332

6.6.6.6.8.8.

Old Melody.



WHEN GOD OF OLD CAME DOWN FROM HEAVEN.

333

c.m.

J. BARNBY.

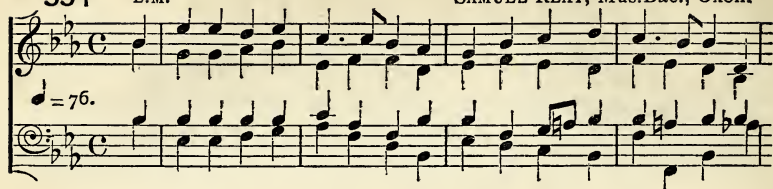


ALL HAIL, ADORÈD TRINITY.

334

L.M.

SAMUEL REAY, Mus.Bac., Oxon.



LORD, THRICE HOLY, GOD OF MIGHT.

335

7s.

German.



ALL BLESSING TO THE BLESSÈD THREE!

336

L.M.

S. WEBBE.





BE PRESENT, HOLY TRINITY.

337

L.M.

Rev. Sir F. A. G. OUSELEY, Bart.



O LIGHT ETERNAL, GOD MOST HIGH.

338

L.M.

German.



TRINITY, UNITY.

339

6.6.6.6.3.6.

BERTHOLD TOURS.

$\text{♩} = 80.$

Ped.

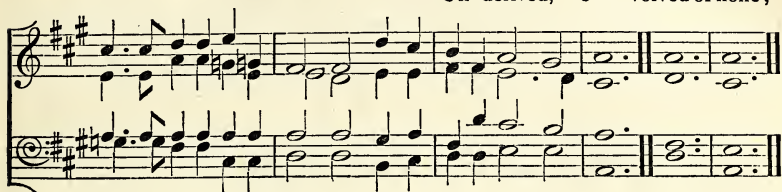
GOD, OF LIFE AND LIGHT AND MOTION.

340

12 of 8.7.

SAMUEL REAY, Mus.Bac., Oxon.

$\text{♩} = 76.$



KING OF SAINTS, O LORD INCARNATE.

34^I 8 of 8.7.

BERTHOLD TOURS.



O THOU WHO DIDST, WITH LOVE UNTOLD.

342

C.M.

Old Melody.

Musical score for hymn 342, 'O Thou Who Didst, with Love Untold.' The score is in C major, common time (C.M.), and features a tempo marking of 72. It consists of two systems of staves, each with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign.

TO THEE, O GOD, WE GENTILES PAY.

343

L.M.

Old Melody.

Musical score for hymn 343, 'To Thee, O God, we Gentiles Pay.' The score is in C major, long measure (L.M.), and features a tempo marking of 72. It consists of two systems of staves, each with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign.

O LORD, THY VOICE THE MOUNTAIN SHAKES.

344

L.M.

German.

Musical score for hymn 344, 'O Lord, Thy Voice the Mountain Shakes.' The score is in C major, long measure (L.M.), and features a tempo marking of 56. It consists of two systems of staves, each with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign.

JESUS IN HELPLESS INFANCY.

345

8.6.8.6.8.8.

Anonymous.



IN HIS MOTHER'S PURE EMBRACE.

346

3 of 7.

ARTHUR S. SULLIVAN.



COME, YE FAITHFUL CHOIRS ON EARTH.

347

14.4. 14.4.

BERTHOLD TOURS.

$\text{♩} = 84.$

O SION, OPEN WIDE THY GATES.

348

C.M.

Old Melody.

$\text{♩} = 72.$

O WISDOM OF THE GOD OF GRACE.

349

L.M.

Rev. J. B. DYKES, Mus D.

$\text{♩} = 80.$ *mf*



BISHOP OF THE SOULS OF MEN.

350

6 of 7.

A. S. COOPER.



FAR FROM THEIR HOME, OUR FALLEN RACE.

351

C.M.

RICHARD REDHEAD.



HAIL BLESSÈD MORN, WHEN FORTH FROM
HEAVEN.

352

L.M.

E. J. HOPKINS.

Two systems of musical notation for the hymn 'Hail Blessed Morn, When Forth from Heaven'. The first system includes a tempo marking of $\text{♩} = 72$. The music is written in treble and bass staves with a key signature of one flat (B-flat) and a common time signature (C). The second system continues the melody and accompaniment, ending with a double bar line.

NOW THE SIGHS AND THE SORROWS.

353

7.5.6.5.6.

J. BARNEY.

Two systems of musical notation for the hymn 'Now the Sighs and the Sorrows'. The first system includes a tempo marking of $\text{♩} = 50$. The music is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The second system continues the melody and accompaniment, ending with a double bar line.

O JOYFUL ROSE THIS SACRED MORN.

354

L.M.

German.

Two systems of musical notation for the hymn 'O Joyful Rose This Sacred Morn'. The first system includes a tempo marking of $\text{♩} = 72$. The music is written in treble and bass staves with a key signature of one flat (B-flat) and a common time signature (C). The second system continues the melody and accompaniment, ending with a double bar line.

THE GOD, WHOM EARTH AND SEA AND SKY.

355

L.M.

C. STEGGALL, Mus.D.

Two systems of musical notation for hymn 355. The first system consists of a treble and bass staff in G major (one sharp) and common time (C). The tempo is marked 'L.M.' and the time signature is 'C'. The second system continues the melody and accompaniment, ending with a double bar line. The tempo is marked '♩ = 76.'.

O PRAISE THE LORD THIS DAY.

356

S.M.

Old Melody.

Two systems of musical notation for hymn 356. The first system consists of a treble and bass staff in B-flat major (two flats) and common time (C). The tempo is marked 'S.M.' and the time signature is 'C'. The second system continues the melody and accompaniment, ending with a double bar line. The tempo is marked '♩ = 76.'.

JESU, WE PRAISE THEE FOR HIS WORK.

357

C.M.

Old Melody.

Two systems of musical notation for hymn 357. The first system consists of a treble and bass staff in D major (two sharps) and common time (C). The tempo is marked 'C.M.' and the time signature is 'C'. The second system continues the melody and accompaniment, ending with a double bar line. The tempo is marked '♩ = 72.'.

THE LORD HATH BURST THE BONDS OF DEATH.

358

C.M.

Old Melody.

♩ = 58.

This musical score is for a hymn in common time (C) with a key signature of one sharp (F#). It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a double bar line and a final chord in the bass staff.

TO BARNABAS, THY SERVANT BLEST.

359

L.M.

C. H. H. PARRY.

♩ = 69.

This musical score is for a hymn in common time (C) with a key signature of one sharp (F#). It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a double bar line and a final chord in the bass staff.

CHRIST BEFORE THY DOOR IS WAITING.

360

8.7.8.7.7.7.7.8.7.8.7.

FERDINAND HILLER, Mus.D.

♩ = 80.

This musical score is for a hymn in common time (C) with a key signature of one sharp (F#). It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a double bar line and a final chord in the bass staff.

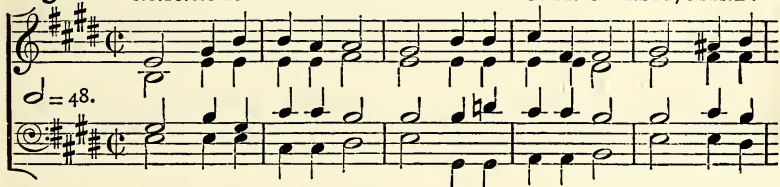


HAIL HARBINGER OF MORN.

361

6.6.10.6.6.10.

G. M. GARRETT, Mus.D.



O HEAVENLY FATHER, CLEANSE OUR LIPS.

362

L.M.

F. R. STATHAM.



LO! FROM THE DESERT HOMES.

363

6.6.6.6.4.4.4.4.

Old Melody.



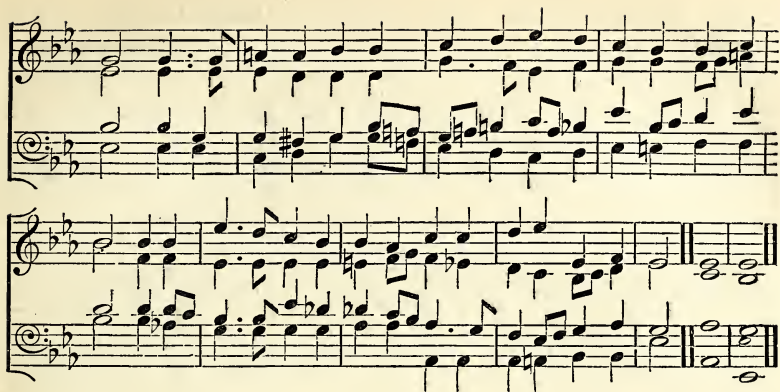
WHERE THE PRISON BARS SURROUND HIM.

364

6 of 8.7.

Rev. J. B. DYKES, M.A., Mus.D.



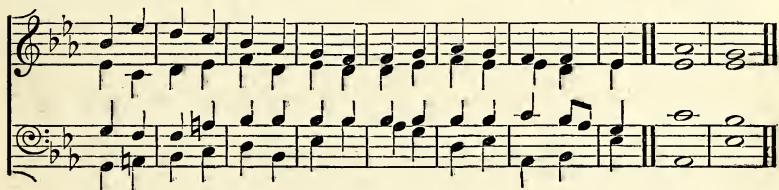


CREATOR OF THE ROLLING FLOOD.

365

L.M.

German.



WE PRAISE THY NAME, O LORD MOST HIGH.

366

L.M.

J. BARNBY.



THE SHADOW OF THE GLORY WHICH ONE DAY.

367

10.10.10.6.

HENRY SMART.

$\text{♩} = 88.$

O CHRIST, HOW POTENT IS THY GRACE!

368

8.8.8.4.

JNO. NAYLOR, Mus.D.

$\text{♩} = 80.$

O MASTER, IT IS GOOD TO BE.

369

D.L.M.

Sir JOHN GOSS.

$\text{♩} = 88.$



ASSESSOR TO THY KING.

370

6.10.10.6.

FERDINAND HILLER, Mus.D.



LO, SEA AND LAND THEIR GIFTS OUTPOUR.

371

8.8.6.8.8.6.4.4.6.

Anonymous.

Handwritten musical score for 'LO, SEA AND LAND THEIR GIFTS OUTPOUR.' The score is written on four systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes various note values, rests, and bar lines. The final system ends with a double bar line and a 'rall.' (rallentando) marking.

THE MIGHTY HOST ON HIGH.

372

6.6.6 6.6.6.8.

BERTHOLD TOURS.

Handwritten musical score for 'THE MIGHTY HOST ON HIGH.' The score is written on two systems of two staves each (treble and bass clef). The key signature is two flats (Bb, Eb) and the time signature is common time (C). The notation includes various note values, rests, and bar lines. The first system begins with a tempo marking of '♩ = 88.' and a dynamic marking of 'f' (forte). The second system includes a dynamic marking of 'p' (piano).



WHERE THE ANGEL-HOSTS ADORE THEE.

373

8.7.

German.



TO GIVE THEE GLORY, HEAVENLY KING.

374

L.M.

Anonymous.

Stately.



CHRIST, IN HIGHEST HEAVEN ENTHRONÈD.

375

8.7.8.7.7.7.7.

CH. GOUNOD.

O GOD THE SON ETERNAL, THY DREAD MIGHT.

376

10.10.6.6.10.

S. S. WESLEY, Mus.D.

STARS OF THE MORNING, SO GLORIOUSLY
BRIGHT.

377

105.

E. H. THORNE.

♩ = 88. *mf* *cres.* *f* *dim.*

O JESU, O REDEEMER.

378

8 of 7.6.

J. BARNBY.

♩ = 84.

SAINTS OF GOD, WHOM FAITH UNITED.

379

8 of 8.7.

HENRY SMART.

BLESSED SOULS IN HEAVEN REJOICE.

380

7s.

Old Melody.

JERUSALEM THE HEAVENLY.

381

7.6.

German.



THE STRAINS OF JOY THAT CEASELESS FLOW.

382

6 of 8.

German.



SPOUSE OF CHRIST, IN ARMS CONTENDING.

383

8.7.

ALBERT LOWE.



IF THERE BE THAT SKILLS TO RECKON.

384

6 of 8.7.

J. STAINER, M.A., Mus.D.

$\text{♩} = 80.$

This musical score is for a hymn in 6 of 8.7 time, composed by J. Stainer. It consists of three systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat). The tempo is marked as 80 beats per minute. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line and a final chord.

SAINTS, WHOM IN HEAVEN ONE GLORY DOTH
AWAIT.

385

10.6.10.6.

C. STEGGALL, Mus.D.

$\text{♩} = 50.$

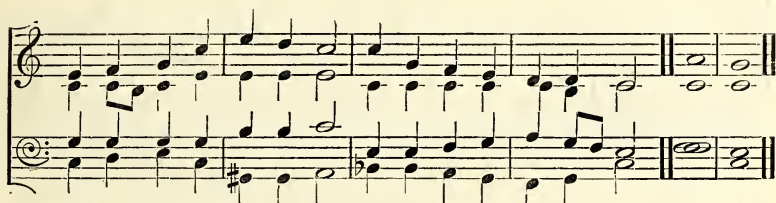
This musical score is for a hymn in 10.6.10.6 time, composed by C. Steggall. It consists of three systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat). The tempo is marked as 50 beats per minute. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line and a final chord.

SOLDIERS WHO TO CHRIST BELONG.

386

7s.

J. BAPTISTE CALKIN.



WHO ARE THESE LIKE STARS APPEARING.

387

8.7.8.7.7.7.

German.



PRINCES OF THE COURT ON HIGH.

388

7s.

Anonymous.

♩ = 84.

This musical score is for the hymn 'Princes of the Court on High'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked '7s.' (seven seconds). The tempo indicator '♩ = 84.' is shown. The score consists of two systems of staves. The first system has a vocal staff and a piano staff. The second system has a vocal staff and a piano staff. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

O LORD, THROUGH INSTRUMENTS HOW WEAK.

389

L.M.

HENRY SMART.

♩ = 72.

This musical score is for the hymn 'O Lord, through Instruments how Weak'. It is written for a four-part vocal choir and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'L.M.' (Largo Moderato). The tempo indicator '♩ = 72.' is shown. The score consists of two systems of staves. The first system has a vocal staff and a piano staff. The second system has a vocal staff and a piano staff. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

THE ETERNAL GIFTS OF CHRIST OUR KING.

390

L.M.

Old Melody.

♩ = 63.

This musical score is for the hymn 'The Eternal Gifts of Christ our King'. It is written for a four-part vocal choir and piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked 'L.M.' (Largo Moderato). The tempo indicator '♩ = 63.' is shown. The score consists of two systems of staves. The first system has a vocal staff and a piano staff. The second system has a vocal staff and a piano staff. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

LET ALL ON EARTH WITH SONGS REJOICE.

391

L.M.

Anonymous.

Stately.
♩ = 76.

O CHRIST, THOU LORD OF ALL.

392

8 of 6.

(First Tune.)

BERTHOLD TOURS.

♩ = 76.

[For Second Tune see next page.]

O CHRIST, THOU LORD OF ALL.

392

8 of 6.

(Second Tune.)

ALBERT LOWE.

First system of the musical score for 'O CHRIST, THOU LORD OF ALL.' (Tune 392). It features a treble and bass staff in G major (one sharp) and 6/8 time. The tempo is marked '♩ = 76.' and the dynamics are 'mf' (mezzo-forte) and 'cres.' (crescendo). The melody is in the treble staff, and the accompaniment is in the bass staff.

Second system of the musical score. The melody continues in the treble staff, and the bass staff provides a steady accompaniment. The dynamics are marked 'p' (piano) in the treble staff.

Third system of the musical score. The melody concludes with a double bar line. The dynamics are marked 'f' (forte) in the treble staff and 'p rall.' (piano, rallentando) in the bass staff.

BEHOLD CHRIST'S HERALDS THROUGH ALL TIME.

393

8.6.8.8.6.

H. J. GAUNTLETT, Mus.D.

First system of the musical score for 'BEHOLD CHRIST'S HERALDS THROUGH ALL TIME.' (Tune 393). It features a treble and bass staff in D major (two sharps) and 6/8 time. The tempo is marked '♩ = 69.' and the dynamics are 'mf' (mezzo-forte). The melody is in the treble staff, and the accompaniment is in the bass staff.

Second system of the musical score. The melody continues in the treble staff, and the bass staff provides a steady accompaniment. The dynamics are marked 'p' (piano) in the treble staff.

WAKE HEARTS DEVOUT WHOM LOVE INSPIRES.

394

8.8.6.8.8.6.

German.



FROM SINAI'S TREMBLING PEAK.

395

S.M.

J. BARNBY.



COME, PURE HEARTS, IN SWEETEST MEASURES.

396

8.8.7.8.8.7.

German.

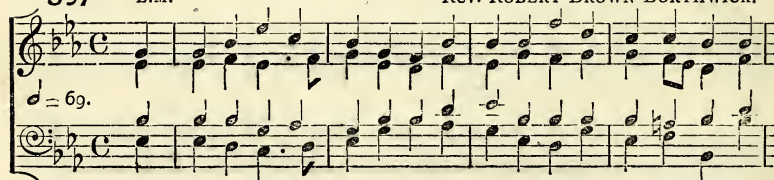


O GOD, THE CHRISTIAN SOLDIER'S MIGHT.

397

L.M.

REV. ROBERT BROWN-BORTHWICK.



PRAISE TO THEE, O LORD MOST HOLY.

398

8 of 8.7.

MENDELSSOHN.

$\text{♩} = 72.$

THE ETERNAL GIFTS OF CHRIST OUR KING.

399

L.M.

Old Melody.

$\text{♩} = 63.$

BLESSED FEASTS OF BLESSED MARTYRS.

400

8.7.

G. M. GARRETT, Mus.D.



HEAVEN WITH ALLELUIAS RINGING.

401

8.7.8.7.7.7.

German.



GOD IS MUCH TO BE ADMIRER.

402

8 of 7.

E. J. HOPKINS.



CHRIST'S CHURCH IN HEAVEN IS GLAD TO-DAY.

403

8.8.8.6.

J. BARNBY.



THE TRIUMPHS OF THE MARTYRED SAINTS.

404

D.C.M.

SAMUEL REAY, Mus. Bac., Oxon.

$\text{♩} = 84.$

THE TRIUMPHS OF THE SAINTS.

405

6.6.6.6.6.6.8.

BERTHOLD TOURS.

$\text{♩} = 88.$ *f*

p

cres - cen - do. f

LET OUR CHOIR NEW ANTHEMS RAISE.

406

8 of 7.6.

ARTHUR S. SULLIVAN.



HOW BRIGHT THOSE GLORIOUS SPIRITS SHINE.

407

C.M.

J. BARNBY.



LO, ROUND THE THRONE, A GLORIOUS BAND.

408

L.M.

J. BAPTISTE CALKIN.

O CHRIST, THY SOLDIERS' CROWN.

409

S.M.

(First Tune.)

F. R. STATHAM.

(Second Tune.)

SAMUEL GEE.

THE SON OF GOD GOES FORTH TO WAR.

410

C.M.

Old Melody.



HARK! THE SOUND OF HOLY VOICES.

411

8 of 8.7.

J. BARNBY.



JESU, THE WORLD'S REDEEMER, HEAR.

412

L.M.

H. J. GAUNTLETT, Mus.D.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The music consists of a single line of notes, with a double bar line and repeat signs at the end.

O JESU CHRIST, INCARNATE WORD.

413

8.8.6.8.8.6.

HENRY SMART.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part is written on a single staff with a treble clef. The piano accompaniment is written on two staves: the right hand on a treble clef and the left hand on a bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a piano introduction, a vocal entry, and a piano solo section. The tempo changes to "Allegro" for the piano solo. The score ends with a double bar line.

[illegible]

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The score includes a key signature of two sharps (F# and C#), a common time signature (C), and a final double bar line. The melody features a mix of eighth and quarter notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords and rests in the right hand.

NOT BY THE MARTYR'S DEATH ALONE.

414

L.M.

F. R. STATHAM.



O JESU, CROWN OF VIRGINS, THOU.

415

L.M.

Old Melody.



OPEN IS THE STARRY HALL.

416

7·7·7·3·7·3·

FERDINAND HILLER, Mus.D.

TO SHARE THE LAMB'S HIGH MARRIAGE RITES.

417

L.M.

F. R. STATHAM.

O HOLY GHOST, WHO WITH THE SON.

418

8.8.6.8.8.6.

German.



CHRIST IS GONE UP: YET ERE HE PASSED.

419

C.M.

H. J. GAUNTLETT Mus.D.



GUIDE THOU, O GOD, THE GUARDIAN HANDS.

420

8.6.8.4.

(First Tune.)

G. M. GARRETT, Mus.D.

$\text{♩} = 84.$

(Second Tune.)

SAMUEL REAY, Mus. Bac., Oxon.

$\text{♩} = 72.$

LORD, POUR THY SPIRIT FROM ON HIGH.

421

L.M.

G. M. GARRETT, Mus.D.

$\text{♩} = 66.$

O GUARDIAN OF THE CHURCH DIVINE.

422

L.M.

Old Melody.

Two systems of musical notation for the hymn 'O Guardian of the Church Divine'. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a tempo marking '♩ = 72.' in the left margin. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and a final chord.

O THOU WHO MAKEST SOULS TO SHINE.

423

L.M.

Old Melody.

Two systems of musical notation for the hymn 'O Thou who makest souls to shine'. Each system consists of a treble and bass staff joined by a brace. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The first system includes a tempo marking '♩ = 66.' in the left margin. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and a final chord.

O LORD OF HOSTS, WHOSE GLORY FILLS.

424

L.M.

J. BARNBY.

Two systems of musical notation for the hymn 'O Lord of Hosts, whose glory fills'. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a tempo marking '♩ = 66.' in the left margin. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and a final chord.

O GOD, WHO LOVEST TO ABIDE.

425

C.M.

BERTHOLD TOURS.



CHRIST IS MADE THE SURE FOUNDATION.

426

6 of 8.7.

H. J. GAUNTLETT, Mus. D.



JESU, MOST LOVING GOD.

427

S.M.

J. BAPTISTE CALKIN.

♩ = 84.

BLESSÈD CITY, HEAVENLY SALEM.

428

6 of 8.7.

HENRY SMART.

♩ = 80.

THIS IS THE HOUSE WHERE GOD DOTH DWELL.

429

6 of 8.6.

(First Tune.)

JAMES TURLE.

♩ = 72.

(Second Tune.)

Rev. J. B. DYKES, M.A., Mus.D.

♩ = 76.

PRAISE THE ROCK OF OUR SALVATION.

430

8 of 8.7.

F. A. W. DOCKER.

$\text{♩} = 88.$

OF THE GLORIOUS BODY TELLING.

431

6 of 8.7.

(First Tune.)

E. J. HOPKINS.

$\text{♩} = 80$

OF THE GLORIOUS BODY TELLING.

43^I 6 of 8.7. (Second Tune.)

HENRY LAHEE.



THE WORD OF GOD PROCEEDING FORTH.

43² L.M.

G. M. GARRETT, Mus.D.



O THE MYSTERY, PASSING WONDER.

433

6 of 8.7.

German.

Handwritten musical score for the hymn "O THE MYSTERY, PASSING WONDER." The score is written for two staves, Treble and Bass, in G major (three sharps) and common time (C). The tempo is marked as ♩ = 72. The music consists of three systems of staves. The first system has a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence in the treble staff and a sustained bass line.

ALL HAIL, REDEEMER OF MANKIND.

434

6 of 8.

G. M. GARRETT, Mus.D.

Handwritten musical score for the hymn "ALL HAIL, REDEEMER OF MANKIND." The score is written for two staves, Treble and Bass, in B-flat major (two flats) and common time (C). The tempo is marked as ♩ = 72. The music consists of three systems of staves. The first system has a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence in the treble staff and a sustained bass line.

HAIL, THOU ETERNAL PRIEST.

435

6.6.7.7.7.

FERDINAND HILLER, MUS.D.

$\text{♩} = 76.$ *f*
dim. *dol.*

ONCE, ONLY ONCE, AND ONCE FOR ALL.

436

C.M.

F. R. STATHAM.

$\text{♩} = 69.$

JESU, BY THY SUPREME COMMAND.

437

C.M.

W. METCALFE.

$\text{♩} = 69.$



O JESU, LORD, GONE UP ON HIGH.

438

L.M.

HENRY SMART.



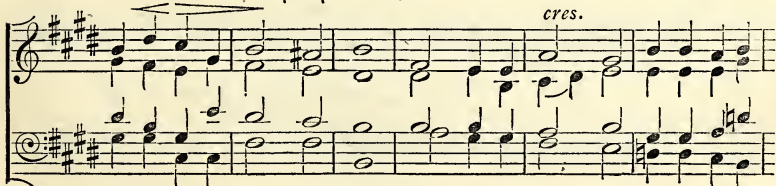
THEE WE ADORE, O HIDDEN SAVIOUR, THEE.

439

IOS.

(First Tune.)

J. BARNBY.



[For Second Tune see next page.]

THEE WE ADORE, O HIDDEN SAVIOUR, THEE.

439

108.

(Second Tune.)

E. J. HOPKINS.

♩ = 50. cre-

scen do. f

dim in - u - en - do.

O GOD, UNSEEN YET EVER NEAR.

440

C.M.

Old Melody.

♩ = 66.

O GOD, AND IS THY TABLE SPREAD.

441

L.M.

Old Melody.

Musical score for hymn 441, "O GOD, AND IS THY TABLE SPREAD." The score is in 3/4 time, key of B-flat major (two flats). It consists of three systems of two staves each (treble and bass clef). The tempo is marked "L.M." (Lento Moderato). The first system includes a tempo marking "♩ = 76." The melody is simple and hymn-like, with a final double bar line and repeat sign at the end of the third system.

O FOOD, THE PILGRIM NEEDETH.

442

7.7.6.7.7.6.

J. BARNBY.

Musical score for hymn 442, "O FOOD, THE PILGRIM NEEDETH." The score is in common time (C), key of B-flat major (two flats). It consists of three systems of two staves each (treble and bass clef). The tempo is marked "7.7.6.7.7.6." The first system includes a tempo marking "♩ = 69." The melody is more complex than the first hymn, featuring some chromaticism and a final double bar line with repeat sign at the end of the third system. A "rall" (rallentando) marking is present in the bass staff of the third system.

SPIRIT OF CHRIST, MY SOUL MAKE PURE.

443

8.8.8.5.

A. H. D. TROYTE.

Two systems of musical notation for the hymn 'SPIRIT OF CHRIST, MY SOUL MAKE PURE.' Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 8.8.8.5. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The first system ends with a repeat sign, and the second system concludes with a double bar line.

DRAW NIGH AND TAKE THE BODY OF THE LORD.

444

IOS.

W. T. BEST.

Three systems of musical notation for the hymn 'DRAW NIGH AND TAKE THE BODY OF THE LORD.' Each system consists of a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is 3/4. A tempo marking '♩ = 132.' is present at the beginning. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The third system concludes with a double bar line.

O GOD OF MERCY, GOD OF LOVE.

445

L.M.

E. J. HOPKINS.

Two systems of musical notation for the hymn 'O GOD OF MERCY, GOD OF LOVE.' Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). A tempo marking '♩ = 72.' is present at the beginning. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system concludes with a double bar line.



IN THE HOLLOW OF THY HAND.

446

7.7.6.7.7.6.

H. J. GAUNTLETT, Mus.D.

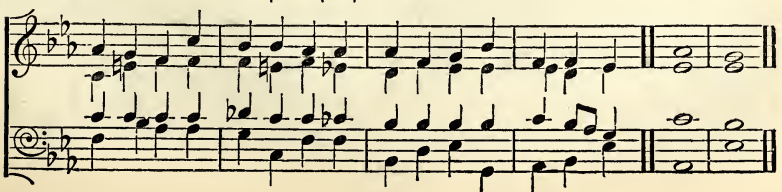


LORD, WHOSE GOOD-WILL IS EVER SURE.

447

L.M.

Rev. F. A. J. HERVEY, M.A.



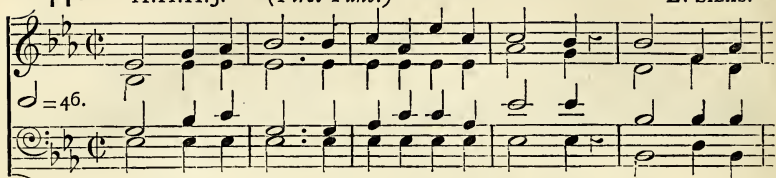
LORD OF OUR LIFE, AND GOD OF OUR
SALVATION.

448

II.II.II.5.

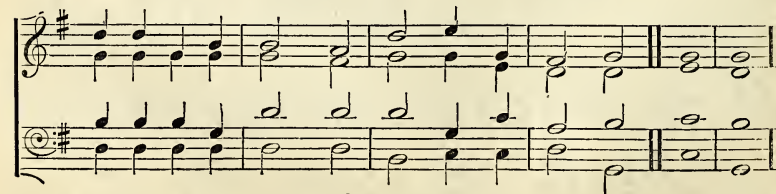
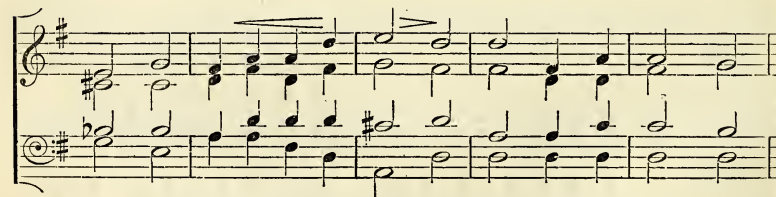
(First Tune.)

E. SILAS.



(Second Tune.)

G. M. GARRETT, Mus.D.



THE LORD IS KING: YE SAINTS REJOICE.

449 L.M.

FERDINAND HILLER, MUS.D.

♩ = 72.

HOLY TRINITY, BEFORE THEE.

450 6 of 8.7. (First Tune.)

Rev. J. B. DYKES, M.A., MUS.D.

♩ = 76.

[For Second Tune see next page.]

HOLY TRINITY, BEFORE THEE.

450 6 of 8.7. (Second Tune.)

H. J. GAUNTLETT, Mus.D.

$\text{♩} = 76.$

Org.

This musical score is for a hymn in 6 of 8.7 time, featuring a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 76. The organ part is indicated by a bracketed line at the bottom of the third system.

THINE ARM, O LORD, IN DAYS OF OLD.

451

D.C.M.

Old Melody.

$\text{♩} = 80.$

This musical score is for a hymn in common time (C), featuring a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 80.

ALL CREATION GROANS AND TRAVAILS.

452

8.7.

(First Tune.)

H. J. GAUNTLETT, Mus.D.

First system of music for 'All Creation Groans and Travails' (First Tune). It consists of a treble and bass staff in G major (one sharp) and common time. The tempo is marked '8.7.' and the time signature is 'C'. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The first system ends with a double bar line.

(Second Tune.)

Mrs. MOUNSEY BARTHOLOMEW.

Second system of music for 'All Creation Groans and Travails' (Second Tune). It consists of a treble and bass staff in G minor (two flats) and common time. The tempo is marked '8.7.' and the time signature is 'C'. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The second system ends with a double bar line.

WHEN IN THE HOUR OF UTMOST NEED.

453

L.M.

Rev. F. A. J. HERVEY, M.A.

First system of music for 'When in the Hour of Utmost Need'. It consists of a treble and bass staff in G major (one sharp) and common time. The tempo is marked 'L.M.' and the time signature is 'C'. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The first system ends with a double bar line.

O FATHER, WHO THE TRAVELLER'S WAY.

454

8.8.8.8.7.7.

H. J. GAUNTLETT, Mus.D.

$\text{♩} = 69.$

This musical score is for a hymn in G major (one sharp) and common time (C). It consists of three systems of two staves each. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system includes a tempo marking of 69 beats per minute. The piece concludes with a double bar line and repeat signs.

ETERNAL FATHER, STRONG TO SAVE.

455

6 of 8.

German.

$\text{♩} = 58.$

This musical score is for a hymn in D major (two sharps) and common time (C). It consists of three systems of two staves each. The melody is in the treble clef, and the accompaniment is in the bass clef. A tempo marking of 58 beats per minute is present. The piece ends with a double bar line and repeat signs.

O THOU, WHO HANGEDST ON THE TREE.

456

L.M.

F. R. STATHAM.



ALL PRAISE AND THANKS TO GOD MOST HIGH.

457

7 of 8.

SAMUEL REAY, Mus.Bac., Oxon.



GOD THE LORD HATH HEARD OUR PRAYER.

458

6 of 7.

HENRY SMART.

$\text{♩} = 76.$

This musical score is for the hymn 'God the Lord hath heard our prayer.' It is in common time (C) and the key of B-flat major (two flats). The tempo is marked as 76 beats per minute. The score consists of three systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a double bar line and repeat signs.

NOW THANK WE ALL OUR GOD.

459

6.7.6.7.6.6.6.6.

German.

$\text{♩} = 66.$

This musical score is for the hymn 'Now thank we all our God.' It is in common time (C) and the key of D major (two sharps). The tempo is marked as 66 beats per minute. The score consists of three systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a double bar line and repeat signs.

O GOD THE LORD, TO THEE WE RAISE.

460

10 of 8. (First Tune.)

FERDINAND HILLER, Mus.D.

First system of musical notation. Treble and bass staves in G major (three sharps) and 3/4 time. The tempo is marked $\text{♩} = 72$. The first measure is marked *f* (forte).

Second system of musical notation, continuing the piece.

Third system of musical notation. The first measure of this system is marked *mf* (mezzo-forte).

Fourth system of musical notation.

Fifth system of musical notation. The first measure of this system is marked *poco rit.* (poco ritardando).

[For Second Tune see next page.]

O GOD THE LORD, TO THEE WE RAISE.

460 10 of 8. (Second Tune.)

Anonymous.

$\text{♩} = 80.$

O SING TO THE LORD.

461 4 of 5.

OLIVER A. KING.

$\text{♩} = 76.$

THE WINTRY TIME HATH ENDED.

462

7.6.

Ancient Melody.

Two systems of musical notation for the song 'THE WINTRY TIME HATH ENDED.' Each system consists of a treble and a bass staff joined by a brace. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system includes a tempo marking '♩ = 76.' below the treble staff. The music is written in a simple, homophonic style with eighth and sixteenth notes. The second system concludes with a double bar line and a final cadence.

COME, YE THANKFUL PEOPLE, COME.

463

8 of 7.

Sir GEORGE ELVEY.

Three systems of musical notation for the song 'COME, YE THANKFUL PEOPLE, COME.' Each system consists of a treble and a bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a tempo marking '♩ = 88.' below the treble staff. The music is written in a simple, homophonic style with eighth and sixteenth notes. The third system concludes with a double bar line and a final cadence.

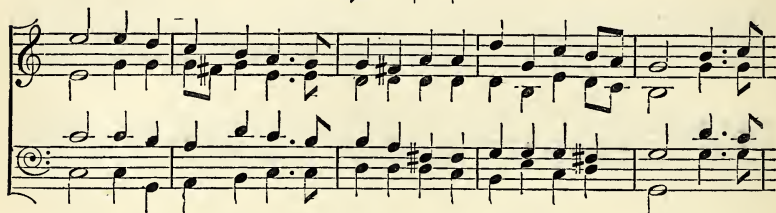
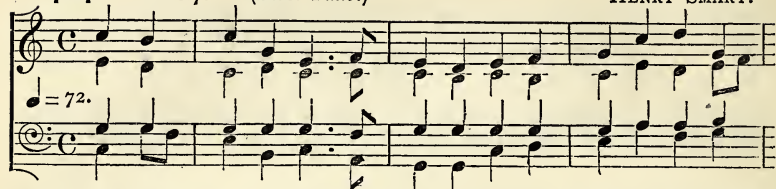
GOD THE FATHER, WHOSE CREATION.

464

6 of 8.7.

(First Tune.)

HENRY SMART.



(Second Tune.)

H. J. GAUNTLETT, Mus.D.



LORD OF THE HARVEST, THEE WE HAIL.

465

8.8.8.8.4.8.

(First Tune.)

Anonymous.

♩ = 88.

(Second Tune.)

J. BARNEY.

♩ = 76.

Org.

LO! SUMMER COMES AGAIN.

466

6.6.10.6.6.10.

Rev. E. B. WHYLEY.

$\text{♩} = 88.$ *cres.*

First system of musical notation for 'LO! SUMMER COMES AGAIN.' It consists of a treble and bass staff in G major (three sharps) and common time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The tempo is marked as quarter note = 88. The first measure of the bass staff has a 'cres.' (crescendo) marking.

f *mf*

Second system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. Dynamic markings of *f* (forte) and *mf* (mezzo-forte) are present.

f

Third system of musical notation, concluding the piece. The treble staff ends with a double bar line, and the bass staff continues with a final chord. A dynamic marking of *f* (forte) is present.

PRAISE, O PRAISE OUR HEAVENLY KING.

467

7s.

German.

$\text{♩} = 80.$

First system of musical notation for 'PRAISE, O PRAISE OUR HEAVENLY KING.' It consists of a treble and bass staff in B-flat major (two flats) and common time. The tempo is marked as quarter note = 80.

Second system of musical notation, concluding the piece. The treble staff ends with a double bar line, and the bass staff continues with a final chord.

SUMMER ENDED, HARVEST O'ER.

468

7s.

J. ADCOCK.

THY WILL BE DONE, O KING.

469

Verses 1, 2, 3.

6.6.6.8.8.6.

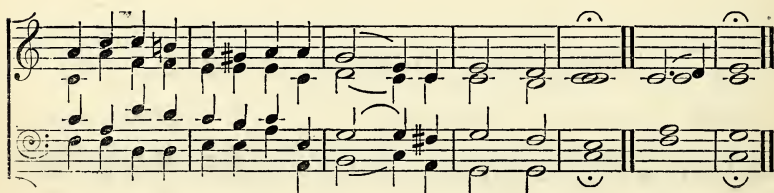
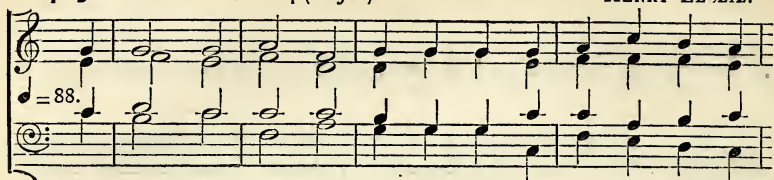
HENRY LESLIE.

[For Verse 4 see next page.]

THY WILL BE DONE, O KING.

469 6.6.6.8.8.6. Verse 4 (Major).

HENRY LESLIE.



*** Repeat the first two words of the last verse.

GOD, CREATOR AND PRESERVER.

470 8.7. (First Tune.)

German.



(Second Tune.)

HENRY G. TREMBATH, Mus.Bac.



WHAT GOD DOES, IS DONE ARIGHT.

47I

8 of 7.

German.



LORD GOD, WE WORSHIP THEE.

472

6.7.6.7.6.6.6.6.

German.



LORD, WHO DIDST BID THINE ANGEL SHEATHE.

473

L.M.

H. J. GAUNTLETT, Mus.D.





BRIGHTLY GLEAMS OUR BANNER.

474

12 of 6.5.

J. BARNBY.

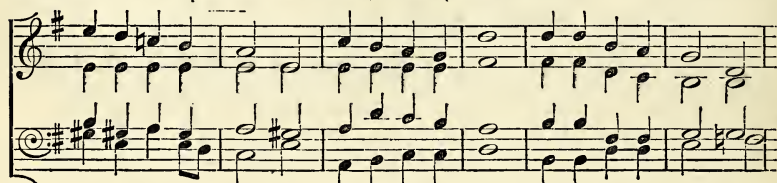
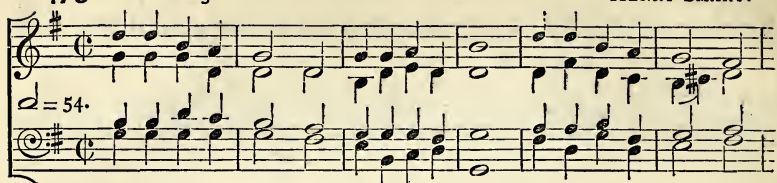


FORWARD! BE OUR WATCHWORD.

475

12 of 6.5.

HENRY SMART.

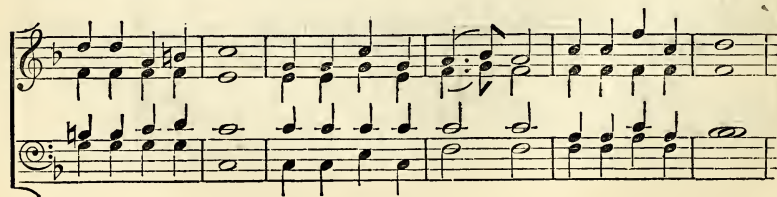


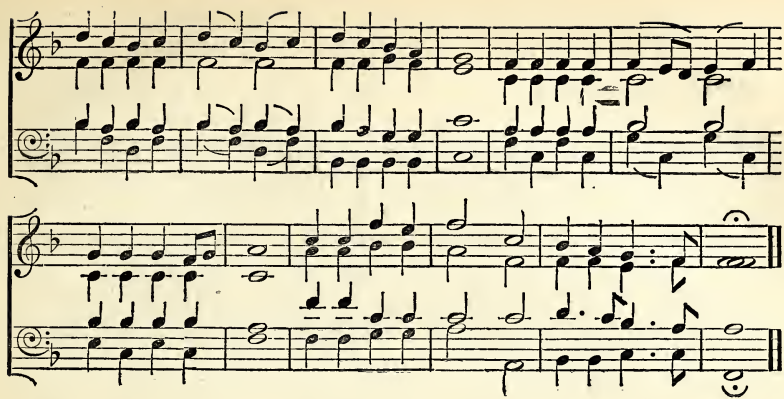
ONWARD, CHRISTIAN SOLDIERS.

476

12 of 6.5.

ARTHUR S. SULLIVAN.





REJOICE, YE PURE IN HEART.

477

S.M. (First Tune.)

S. WESLEY.



WITH GLADSOME FEET WE PRESS.

478

6.6.8.4.6.6.8.4.

G. A. MACFARREN.

I. WITH glad-some feet we press To Si-on's ho-ly mount, Where

$\text{♩} = 84.$

I. WITH glad - - some feet we press To Si - - on's ho-ly mount, Where

gush-es from its deep re-cess The cool-ing fount: Oh!

gush-es from its deep re-cess The cool-ing fount: Oh!

hap-py, hap-py hill, The joy of ev-'ry saint! With

hap - - py, hap-py hill, The joy of ev-'ry saint! With

sweet Si-lo-am's crys-tal rill, That cheers the faint!

sweet Si-lo-am's crys-tal rill, That cheers the faint!

We love fair Sion well:
The LORD in her is seen;
With her is ever fain to dwell
In radiant sheen!
He there reveals His face,
There stretches out His arm,
A lamp to light a darkened race,
A shield from harm.

Thou, LORD, dost crown the steep;
Thou broadest o'er the stream:
Then leave us never more to weep
Thine absent beam.
Refresh the thirsty soul,
Thou springing Well of life
Conduct us towards the heavenly goal,
Amid the strife!

PART II.

GREAT City, blest of God!
 Jerusalem the free!
 With ceaseless step the path be trod,
 That leads to Thee!
 The martyr's bleeding feet
 The saints, with woundless breast,
 Alike have sought Thy golden seat,
 To win their rest.

The towers, that point on high,
 Our earth-bound spirits teach
 To scorn the world, and upward fly,
 True bliss to reach:
 To veil Thy shrine of love,
 LORD, let no mist arise;
 No cloud to hide the scene above
 From longing eyes!

We come, with fervent zeal,
 Beneath Thy hallowed dome,
 The pledge of our eternal weal,
 Our happy home!
 Thine house our Sion stands,
 Though reared of earthly stone,
 The type of that, not made with hands,
 Yet still Thine Own.

There, calming all alarms,
 Thy Cross of love is traced,
 Outstretching salutary arms,
 To bless the waste!
 The sinner there can plead
 In ever listening Ears;
 In hope on Thee can sweetly feed,
 And dry his tears.

PART III.

LORD, while Thy courts we tread,
 Arrayed in robes of white,
 May evil never lift its head
 To shame the light!
 But all be pure below;
 Each heart from taint be free,
 Unsullied, bright as sunless snow,
 Meet shrines for Thee!

So this our festal day
 Celestial joy shall raise,
 While lips and hearts, conjoined, essay
 To hymn Thy praise.
 The very stones shall ring,
 Resound each holy wall, [Spring,
 With Thee, Thyself the Rock, the
 Our Heaven, our All!

The FATHER loud adore!
 And loud adore the SON!
 Exalt the SPIRIT evermore,
 The THREE in ONE:
 The TRINITY extol
 In UNITY sublime,
 Till circling ages cease to roll,
 The death of Time! Amen.

GREAT GIVER OF ALL GOOD, TO THEE AGAIN.

479

10.10.7.

J. BARNBY.

Voices.

Organ.

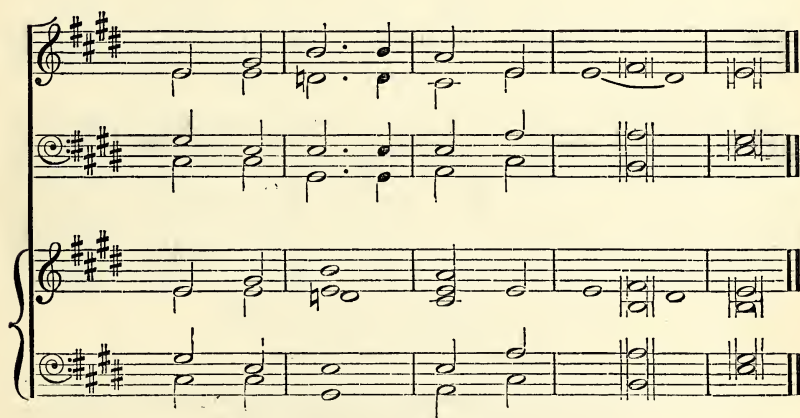
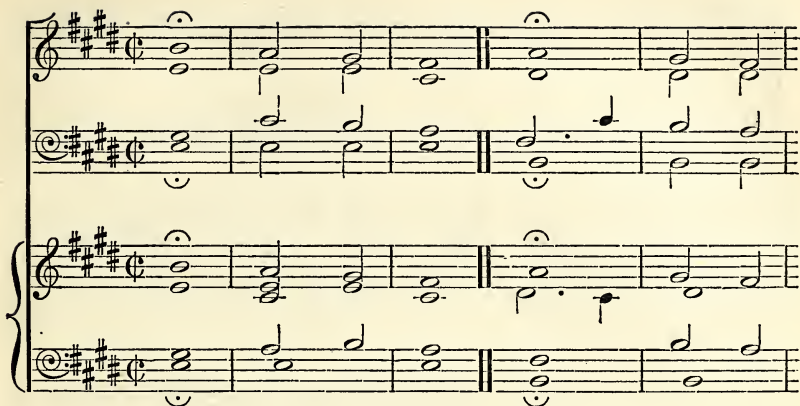
He shall come again with rejoicing, bringing his sheaves with him.

GREAT Giver of all good, to | Thee again
We humbly now present, in | joyous strain,
Our Harvest-tide Thanksgiving.

To Thee, in Whom we live and | move, we come
To praise Thee for the sheaves brought | safely home,
With Harvest-tide Thanksgiving.

Thou dost prepare our corn, and | year by year
Before Thine altar, LORD, will | we appear
With Harvest-tide Thanksgiving.

Thine was the former and the | latter rain,
Enriching earth, and calling | forth again
The Harvest-tide Thanksgiving.

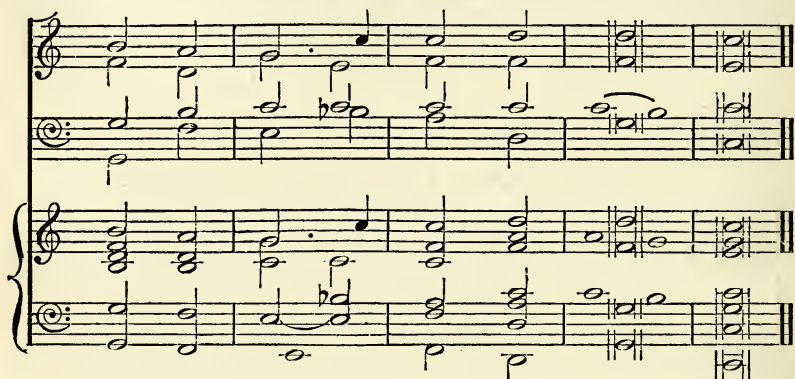


Thou openest wide, once more, Thy | bounteous hand,
And far and wide ascends from | all the land
Glad Harvest-tide Thanksgiving.

Thou fillest all that live with | plenteousness;
They, in return, Thy sacred | name all bless
In Harvest-tide Thanksgiving.

Thy clouds drop fatness on the | teeming earth,
Accept these festal songs of | reverent mirth,
This Harvest-tide Thanksgiving.

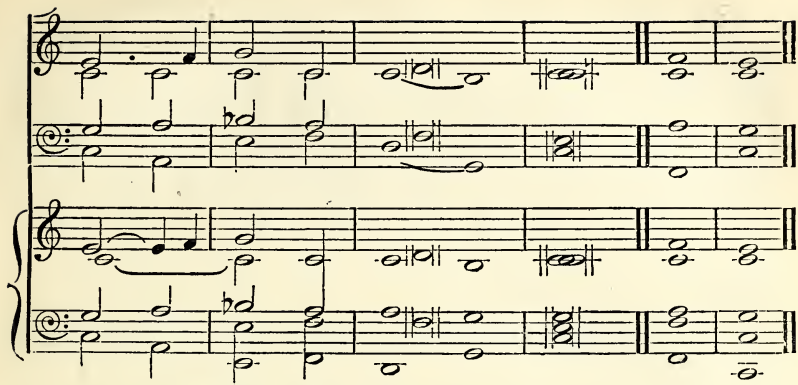
The year is crowned with goodness, | LORD, by Thee
Then meet it is that aye should | offered be
The Harvest-tide Thanksgiving.



On every side both hills and | vales rejoice,
On every side sounds förth the | grateful voice
Of Harvest-tide Thanksgiving.

For all Thy blessings, LÒRD, our | thanks we sing,
We all, who sow and reàp, to | gether bring
Our Harvest-tide Thanksgiving.





To Thee, O TRINITY in | UNITY,
All glory, laud, and endless | homage be,
In Harvest-tide Thanksgiving. Amen.

WHEN JESUS CHRIST WAS CRUCIFIED.

480

D.C.M.

Old Melody.



GLAD SIGHT! THE HOLY CHURCH.

481

S.M.

HENRY G. TREMBATH, Mus.Bac.

Two systems of musical notation for the hymn 'GLAD SIGHT! THE HOLY CHURCH.' The first system includes a tempo marking of 80. The music is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The second system continues the melody and accompaniment, ending with a double bar line.

IN TOKEN THAT THOU SHALT NOT FEAR.

482

C.M.

F. R. STATHAM.

Two systems of musical notation for the hymn 'IN TOKEN THAT THOU SHALT NOT FEAR.' The first system includes a tempo marking of 72. The music is written for a four-part vocal choir and piano accompaniment. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The second system continues the melody and accompaniment, ending with a double bar line.

AMEN, THE DEED IN FAITH IS DONE.

483

L.M.

Old Melody.

Two systems of musical notation for the hymn 'AMEN, THE DEED IN FAITH IS DONE.' The first system includes a tempo marking of 69. The music is written for a four-part vocal choir and piano accompaniment. The key signature is two sharps (F#, C#) and the time signature is common time (C). The second system continues the melody and accompaniment, ending with a double bar line.



JESU, NOW THY NEW-MADE SOLDIER.

484

8.7.8.7.4.7.

E. J. HOPKINS.



WITH CHRIST WE SHARE A MYSTIC GRAVE.

485

C.M.

H. J. GAUNTLETT, Mus.D.



FAIR WAVED THE GOLDEN CORN.

486

S.M.

JNO. NAYLOR, Mus.D.



FOR THE BEAUTY OF THE EARTH.

487

6 of 7.

HENRY SMART.



GRACIOUS SAVIOUR, GENTLE SHEPHERD.

488

6 of 8.7.

German.

Handwritten musical score for 'GRACIOUS SAVIOUR, GENTLE SHEPHERD.' The score is written on two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked '♩ = 72.' The music consists of three systems of staves, each with a treble and bass clef. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The piece concludes with a double bar line and a final chord.

JESUS CHRIST OUR SAVIOUR.

489

8 of 6.5.

J. BAPTISTE CALKIN.

Handwritten musical score for 'JESUS CHRIST OUR SAVIOUR.' The score is written on two staves (treble and bass clef) with a key signature of two sharps (F#, C#) and a common time signature (C). The tempo is marked '♩ = 50.' The music consists of three systems of staves, each with a treble and bass clef. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The piece concludes with a double bar line and a final chord.

JESU, MEEK AND GENTLE.

490 6.5.

W. JONES.

$\text{♩} = 84.$

LAMB OF GOD, FOR SINNERS SLAIN.

491 7s. (First Tune.)

JAMES TURLE.

$\text{♩} = 76.$

(Second Tune.)

G. M. GARRETT, Mus.D.

$\text{♩} = 76.$

O JESU, GOD AND MAN.

492

6.8.

W. G. CUSINS.

Musical score for 'O JESU, GOD AND MAN.' in 6.8 time. The score is written for two staves (treble and bass clef) in C major. The tempo is marked '♩ = 80.' The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line and repeat signs.

WHEN, HIS SALVATION BRINGING.

493

8 of 7.6. (First Tune.)

BERTHOLD TOURS.

Musical score for 'WHEN, HIS SALVATION BRINGING.' in 8 of 7.6. time. The score is written for two staves (treble and bass clef) in C major. The tempo is marked '♩ = 84.' The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line and repeat signs.

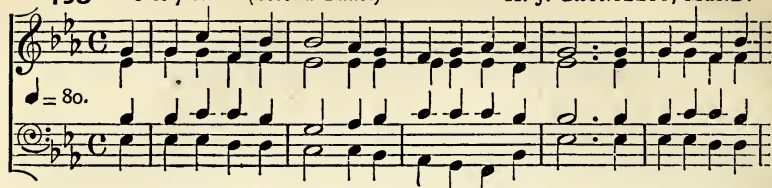
WHEN, HIS SALVATION BRINGING.

493

8 of 7.6.

(Second Tune.)

H. J. GAUNTLETT, Mus.D.



WHEN JESUS LEFT HIS FATHER'S THRONE.

494

C.M.

MENDELSSOHN.

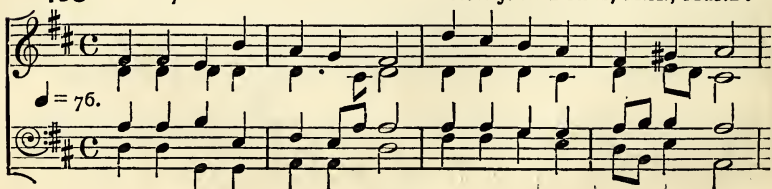


BY THE ANGEL'S WORD OF LOVE.

495

8 of 7.

Rev. J. B. DYKES, M.A., Mus.D.





PRAISE TO JESUS, LORD AND GOD.

496

8 of 7.

E. J. HOPKINS.

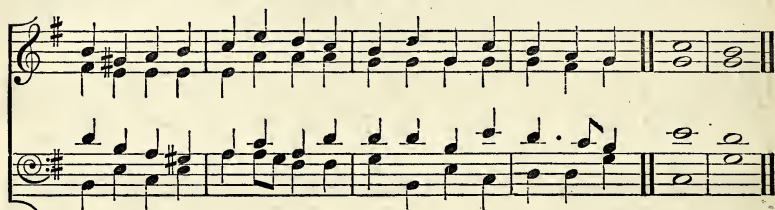


O HOLY LORD, CONTENT TO DWELL.

497

L.M.

HENRY SMART.



WE THANK THEE, LORD, OUR LIFE AND LIGHT.

498

L.M.

F. R. STATHAM.



WHEN THIS PASSING WORLD IS DONE.

499

6 of 7

S. S. WESLEY, Mus.D.



COME, EVER BLESSÈD SPIRIT, COME.

500

L.M.

H. J. GAUNTLETT, Mus.D.



THE CROSS IS ON OUR BROW.

501

S.M. (First Tune.)

German.

(Second Tune.)

J. BARNBY.

THE SHADOW OF THE ALMIGHTY'S CLOUD.

502

L.M.

HENRY SMART.

HERE IN THY PRESENCE DREAD AND SWEET.

503

8.8.6.8.8.6.

German.



THE VOICE THAT BREATHED O'ER EDEN.

504

7.6.

H. J. GAUNTLETT, Mus.D.



DAY OF WRATH, THAT DAY DISMAYING.

505 3 of 8. (First Tune.) Verses 1 to 17. FERDINAND HILLER, Mus.D.

♩ = 72.

♩ = 72. Ah! that day of tears and mourning! From the dust of earth re - turn - ing,

Man for judgment must pre - pare him: Spare, O God, in mer - cy spare him!

♩ = 66. LORD all pi - ty - ing, JE - SU blest, Grant him Thine e - ter - nal rest. A - men.

(Second Tune.) Verses 1 to 17.

C. STEGGALL, Mus.D.

♩ = 76.

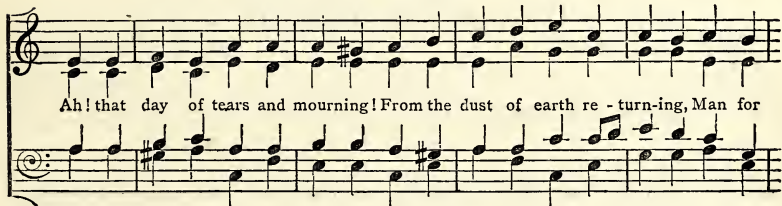


That day is a day of wrath.

Day of wrath, that day dismaying:
 Shall fulfil the prophet's saying,
 Earth in smouldering ashes laying.
 Oh, how great the dread, the sighing,
 When the Judge, the All-describing,
 Shall appear, all secrets trying.
 Then shall ring the trump's weird knelling
 Through each tomb and charnel dwelling,
 All before the Throne compelling.
 Death shall stand in consternation;
 Nature quake; and all creation
 Rise to answer the citation.
 From the Book shall shine the writing,
 All the bye-gone past reciting,
 And the world of sin indicting.
 Then the Judge shall sit, revealing
 Hidden deed, word, thought, and feeling,
 And to each just sentence dealing.
 What shall wretched I be crying,
 To what friend for succour flying,
 When the just in dread are sighing?
 KING of might and awe, defend me!
 Freely Thy salvation send me!
 Fount of pity, save, befriend me!

Think, kind JESU, my salvation
 Caused Thy wondrous Incarnation:
 Leave me not to reprobation!
 Faint and weary Thou hast sought me;
 On the Cross of suffering bought me:
 Shall such grace be vainly brought me?
 Righteous Judge of retribution,
 Grant Thy gift of absolution,
 Ere that reckoning day's conclusion!
 Guilty, now I pour my moaning,
 All my shame with anguish owning:
 Spare, O GOD, Thy suppliant groaning!
 Thou the sinful woman savedst:
 Thou the dying thief forgavest:
 And to me a hope vouchsafest.
 Worthless are my prayers and sighing,
 Yet, good LORD, in grace complying,
 Rescue me from fires undying!
 With Thy favoured-sheep O place me:
 Nor among the goats abase me,
 But to Thy right hand upraise me.
 While the wicked are confounded,
 Doomed in flames of woe unbounded:
 Call me, with Thy saints surrounded,

Low I kneel, with heart-submission:
 See, like ashes, my contrition:
 Help me in my last condition!



Ah! that day of tears and mourning! From the dust of earth re - turn - ing, Man for



judg - ment must pre - pare him: Spare, O GOD, in mer - cy spare him! LORD all



pi - tying, JE - SU blest, Grant him Thine e - ter - nal rest. A - men.

CEASE, YE TEARFUL MOURNERS.

506

8 of 6.5.

E. BUNNETT, Mus.D.

$\text{♩} = 44.$

This musical score is for the hymn 'CEASE, YE TEARFUL MOURNERS.' It is numbered 506 and is in the key of B-flat major (two flats). The time signature is 8 of 6.5. The tempo is marked as quarter note = 44. The score consists of three systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line and a final chord in the treble clef.

SAFE HOME, SAFE HOME IN PORT!

507

6.6.6.6.8.8.

ARTHUR S. SULLIVAN.

$\text{♩} = 72. \text{ } p$

This musical score is for the hymn 'SAFE HOME, SAFE HOME IN PORT!' It is numbered 507 and is in the key of D major (two sharps). The time signature is common time (C). The tempo is marked as quarter note = 72, and the dynamics start with a piano (*p*) marking. The score consists of three systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line and a final chord in the treble clef. A *rit.* (ritardando) marking is present in the third system.

BLESSING, HONOUR, THANKS, AND PRAISE.

508

8 of 7.

German.

$\text{♩} = 76.$

GENTLE SHEPHERD, THOU HAST STILLED.

509

7.8.7.8.7.7. (First Tune.)

ARTHUR S. SULLIVAN.

$\text{♩} = 69.$

GENTLE SHEPHERD, THOU HAST STILLED.

509

7.8.7.8.7.7. (Second Tune.)

J. BARNBY.



ALMIGHTY FATHER, HEAR OUR CRY.

510

L.M.

H. J. GAUNTLETT, Mus.D.



O LORD, BE WITH US WHEN WE SAIL

511

C.M.

J. BARNBY.

♩ = 69.

The musical score for 'O LORD, BE WITH US WHEN WE SAIL' is written in common time (C.M.) with a key signature of one flat (B-flat). It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music is in a simple, hymn-like style with a tempo of 69 beats per minute.

THE OCEAN HATH NO DANGER.

512

8 of 7.6. (First Tune.)

German.

♩ = 76.

The musical score for 'THE OCEAN HATH NO DANGER.' is written in common time (C.M.) with a key signature of one sharp (F#). It consists of four systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The third system also has a treble and bass staff. The fourth system also has a treble and bass staff. The music is in a simple, hymn-like style with a tempo of 76 beats per minute.

THE OCEAN HATH NO DANGER.

512

8 of 7.6. (*Second Tune.*)

Rev. J. B. DYKES, M.A., Mus.D.

$\text{♩} = 80.$

This musical score is for the hymn 'The Ocean Hath No Danger'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as 80 beats per minute. The score consists of three systems of staves. The first system has a treble and bass staff for the piano, and four staves for the voices. The second and third systems follow the same layout. The piece concludes with a final double bar line and repeat sign.

TOSSED UPON LIFE'S RAGING BILLOW.

513

8 of 8.7.

HENRY SMART.

$\text{♩} = 69.$

This musical score is for the hymn 'Tossed Upon Life's Raging Billow'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as 69 beats per minute. The score consists of three systems of staves. The first system has a treble and bass staff for the piano, and four staves for the voices. The second and third systems follow the same layout. The piece concludes with a final double bar line and repeat sign.

NOW THE BILLOWS STRONG AND DARK.

514

6 of 7.

R. REDHEAD.

♩ = 76.

This musical score is for a piece in G major (one sharp) and common time (C). It consists of three systems of two staves each (treble and bass clef). The tempo is marked as ♩ = 76. The music features a steady, rhythmic accompaniment with chords and single notes, typical of a piano or organ accompaniment for a song.

WHEN THROUGH THE TORN SAIL THE WILD TEMPEST IS STREAMING.

515

125.

ARTHUR S. SULLIVAN.

♩ = 84. *p*

cres. *f*

dim. *p*

This musical score is for a piece in G major (one sharp) and 3/4 time. It consists of three systems of two staves each. The tempo is marked as ♩ = 84. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cres.*) and a fortissimo (*f*) dynamic marking. The third system includes a decrescendo (*dim.*) and a piano (*p*) dynamic marking. The music is characterized by a more complex, flowing melody with many beamed eighth and sixteenth notes, suggesting a more dramatic or intense mood.

WE GIVE HIS BODY TO THE SURGE.

516

L.M.

J. BARNBY.



DEEP DOWN BENEATH THE UNRESTING SURGE.

517

8.6.8.8.8.6.

FERDINAND HILLER, Mus.D.



FROM GREENLAND'S ICY MOUNTAINS.

518

8 of 7.6. (First Tune.)

HENRY SMART.

$\text{♩} = 88.$

(Second Tune.)

W. H. MONK.

$\text{♩} = 80.$

GOD OF GRACE, O LET THY LIGHT.

519

7-7-7-5.

C. STEGGALL, Mus.D.

$\text{♩} = 72.$

Two systems of musical notation for voice and piano. The first system consists of two staves with a treble and bass clef, key signature of two flats (B-flat and E-flat), and common time (C). The melody is in the treble staff, and the piano accompaniment is in the bass staff. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

SAVIOUR, SPRINKLE MANY NATIONS.

520

8 of 8.7.

Rev. J. B. DYKES, M.A., Mus.D.

$\text{♩} = 76.$ *mf.*

Four systems of musical notation for voice and piano. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The melody is in the treble staff, and the piano accompaniment is in the bass staff. The first system includes the tempo marking $\text{♩} = 76.$ and the dynamic marking *mf.* The second system includes the dynamic marking *p*. The third system includes the dynamic marking *cres.* The fourth system includes the dynamic marking *dim.* The score ends with a double bar line and repeat signs.

UPLIFT THE BANNER! LET IT FLOAT.

521

L.M. (First Tune.)

J. BAPTISTE CALKIN.

$\text{♩} = 76.$

(Second Tune.)

J. BAPTISTE CALKIN.

$\text{♩} = 76.$

ALMIGHTY, FATHER, HEAVEN AND EARTH.

522

L.M.

S. S. WESLEY, Mus.D.

$\text{♩} = 46.$

O FOUNT OF GOOD, TO OWN THY LOVE.

523

C.M.

H. J. GAUNTLETT, Mus.D.

♩ = 80.

This musical score is for the hymn 'O FOUNT OF GOOD, TO OWN THY LOVE.' It is in common time (C.M.) and the key signature has three sharps (F#, C#, G#). The tempo is marked as ♩ = 80. The score consists of two systems of two staves each. The first system shows the beginning of the piece, and the second system shows the end, with a double bar line and repeat signs.

O LORD OF HEAVEN, AND EARTH, AND SEA.

524

8.8.8.4.

(First Tune.)

S. S. WESLEY, Mus.D.

♩ = 66.

This musical score is for the hymn 'O LORD OF HEAVEN, AND EARTH, AND SEA.' It is in 8.8.8.4 time and the key signature has two flats (Bb, Eb). The tempo is marked as ♩ = 66. The score consists of two systems of two staves each. The first system shows the beginning of the piece, and the second system shows the end, with a double bar line and repeat signs.

(Second Tune.)

E. H. THORNE.

♩ = 72.

This musical score is for the second tune of the hymn 'O LORD OF HEAVEN, AND EARTH, AND SEA.' It is in common time (C.M.) and the key signature has three sharps (F#, C#, G#). The tempo is marked as ♩ = 72. The score consists of two systems of two staves each. The first system shows the beginning of the piece, and the second system shows the end, with a double bar line and repeat signs.

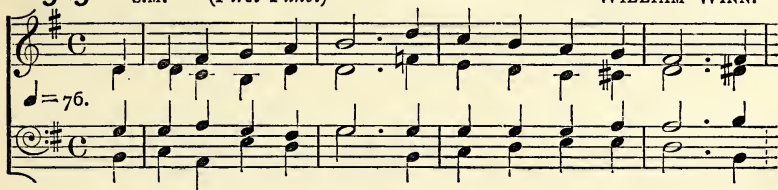


WE GIVE THEE BUT THINE OWN.

525

S.M. (First Tune.)

WILLIAM WINN.



(Second Tune.)

W. H. MONK.

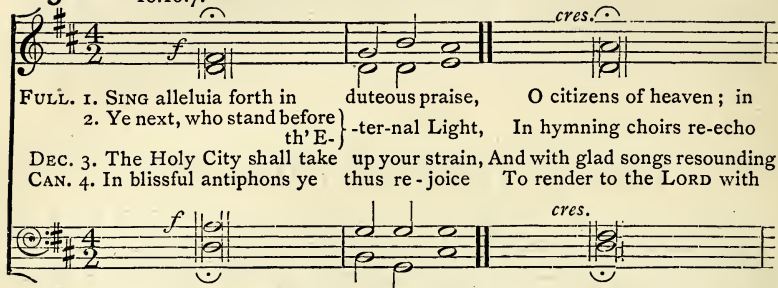


SING ALLELUIA FORTH IN DUTEOUS PRAISE.

All Thy works shall praise Thee, O Lord.

526

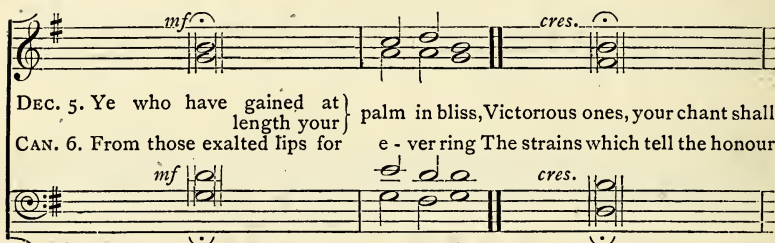
10.10.7.



f *cres.*

FULL. 1. SING alleluia forth in duteous praise, O citizens of heaven; in
2. Ye next, who stand before th' E-ter-nal Light, In hymning choirs re-echo
DEC. 3. The Holy City shall take up your strain, And with glad songs resounding
CAN. 4. In blissful antiphons ye thus re-joice To render to the LORD with

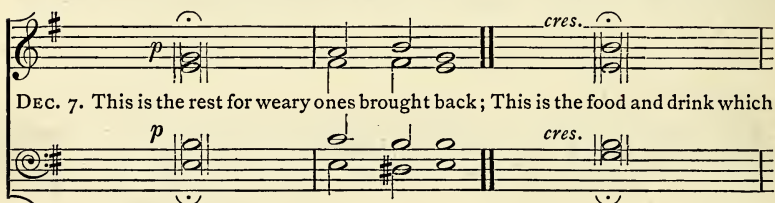
f *cres.*



mf *cres.*

DEC. 5. Ye who have gained at length your palm in bliss, Victorious ones, your chant shall
CAN. 6. From those exalted lips for e-ver ring The strains which tell the honour

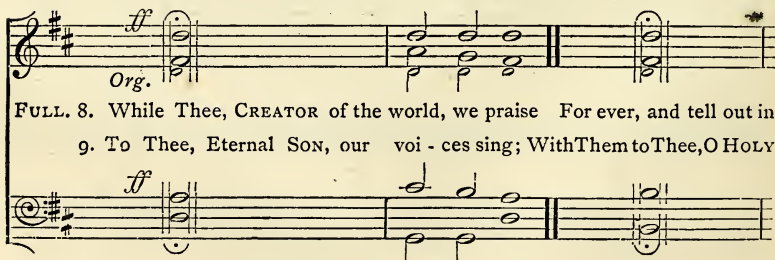
mf *cres.*



p *cres.*

DEC. 7. This is the rest for weary ones brought back; This is the food and drink which

p *cres.*



ff *cres.*

FULL. 8. While Thee, CREATOR of the world, we praise For ever, and tell out in
9. To Thee, Eternal SON, our voi-ces sing; With Them to Thee, O HOLY

ff *cres.*

sweet notes raise An end - less Al - le - lu - ia.
to the height An end - less Al - le - lu - ia.
wake a - gain An end - less Al - le - lu - ia.
thank - ful voice An end - less Al - le - lu - ia.

still be this, — An end - less Al - le - lu - ia.
of your KING, — An end - less Al - le - lu - ia.

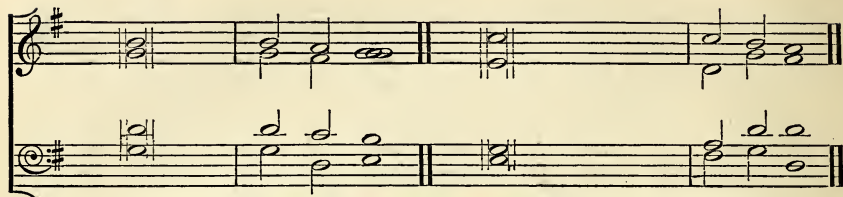
none shall lack, — An end - less Al - le - lu - ia.

sweet - est lays An end - less Al - le - lu - ia;
GHOST, we bring, An end - less Al - le - lu - ia. A - men.

THE STRAIN UPAISE OF JOY AND PRAISE.

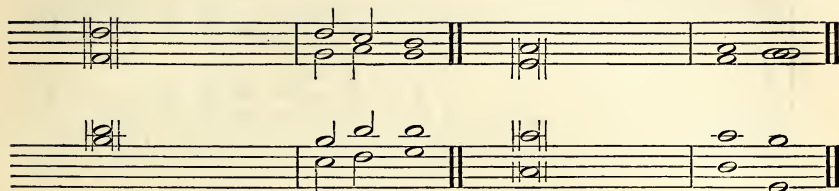
527

P.M.



All Thy works praise Thee, O Lord.

<i>f</i> THE strain upraise of joy and praise, Alle-	-lu - - ia!	To the glory of their KING Shall the ransomed	peo - ple sing
<i>mf</i> And the choirs that	dwel on high	Shall re-echo . . .	through the sky,
<i>p</i> They in the rest of	Paradisewho dwell,	The blessed ones, with joy the	cho - rus swell,
<i>mf</i> The planets beaming on their	heaven - ly way,	The shining constellations	join, and say
<i>f</i> Ye clouds that on- ward sweep, Ye winds on	pin - ions light,	Ye thunders, echoing loud and deep, Ye lightnings,	wild - ly bright,
<i>f</i> Ye floods and ocean billows, Ye storms and	win - ter snow,	Ye days of cloudless beauty, Hoar frost and	sum - mer glow,
<i>mf</i> First let the birds, with painted	plum - age gay,	Exalt their great CREATOR'S	praise, and say,
Then let the beasts of earth, with	vary - ing strain,	Join in creation's hymn, and	cry a - gain
<i>ff</i> Here let the moun- tains thunder forth so-	-nor - - ous	Alle- - -	-lu - - ia!
<i>f</i> Thou jubilant abyss of	o - cean, cry	Alle- - -	-lu - - ia!
To God, Who all cre-	-a - tion made,	The frequent hymn be	- du - ly paid:
This is the strain, the eternal strain, the LORD Al-	-migh - ty loves:	Alle- - -	-lu - - ia!
Wherefore we sing, both heart and voice a-	-wak - ing,	Alle- - -	-lu - - ia!
Now from all men .	be out - poured	Alleluia - - -	to the LORD;
Praise be done to the	THREE in ONE.	Alle- - -	-lu - - ia!



Alle-	- - - -	-lu - - ia,	Alle-	- - - -	- lu - ia !
Alle-	- - - -	-lu - - ia,	Alle-	- - - -	- lu - ia !
<i>mf</i> Alle-	- - - -	-lu - - ia,	Alle-	- - - -	- lu - ia !
Alle-	- - - -	-lu - - ia,	Alle-	- - - -	- lu - ia !
<i>mf</i> In sweet con-	- - - -	-sent u - nite	Your Alle-	- - - -	- lu - ia !
Ye groves that wave in spring, And glorious		fo - rests, sing	Alle-	- - - -	- lu - ia !
Alle-	- - - -	-lu - - ia,	Alle-	- - - -	- lu - ia !
Alle-	- - - -	-lu - - ia,	Alle-	- - - -	- lu - ia !
<i>mf</i> There let the valleys sing in gentler		cho - rus	Alle-	- - - -	- lu - ia !
Ye tracts of earth and conti-		-nents, re - ply	Alle-	- - - -	- lu - ia !
Alle-	- - - -	-lu - - ia,	Alle-	- - - -	- lu - ia !
This is the song, the heavenly song, that CHRIST the		KING approves:	Alle-	- - - -	- lu - ia !
And children's voices echo, answer		mak - ing,	Alle-	- - - -	- lu - ia !
With alleluia . . .		e - ver - more	The SON and SPIRIT		we a - dore.
Alle-	- - - -	-lu - - ia,	Alle-	- - - -	- lu - ia ! A - men.

LET EVERY HEART EXULTING BEAT.

528

L.M.

Rev. ROBERT BROWN-BORTHWICK.

♩ = 69.

TO THE NAME THAT BRINGS SALVATION.

529

6 of 8.7.

Old Melody.

♩ = 76.

ALL HAIL THE POWER OF JESUS' NAME.

530

C.M.

FERDINAND HILLER, Mus.D.

f ALL hail the pow'r of Je - sus' Name; Let an - gels prostrate

$\text{♩} = 50.$

fall: . . Bring forth the roy - al di - a-dem To crown Him LORD of

all, To crown Him, crown Him LORD of all. A - men.

ALL PEOPLE THAT ON EARTH DO DWELL.

531

L.M.

Old Melody.

$\text{♩} = 52.$

ANGEL VOICES EVER SINGING.

532

8.5.8.5.8.4.3.

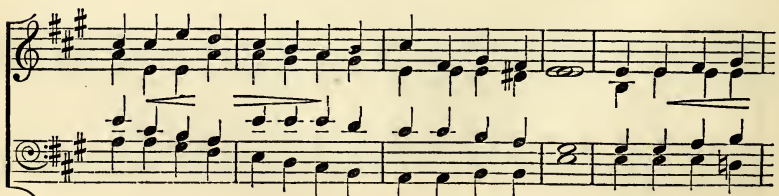
(First Tune.)

ARTHUR S. SULLIVAN.



(Second Tune.)

OLIVER A. KING.





BREAK FORTH, O EARTH, IN PRAISES.

533

7.7.8.7.7.8.7.

J. BARNBY.



COME, YE FAITHFUL, RAISE THE ANTHEM.

534

6 of 8.7.

(First Tune.)

E. J. HOPKINS.

(Second Tune.)

H. J. GAUNTLETT, Mus.D.

CROWN HIM WITH MANY CROWNS.

535

D.S.M.

(First Tune.)

FERDINAND HILLER, Mus.D.

(Second Tune.)

J. BARNBY.

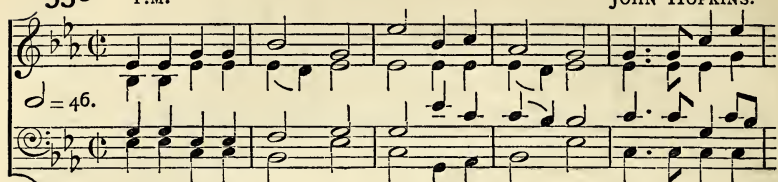
$\text{♩} = 46.$

HOLY, HOLY, HOLY! LORD GOD ALMIGHTY!

536

P.M.

JOHN HOPKINS.

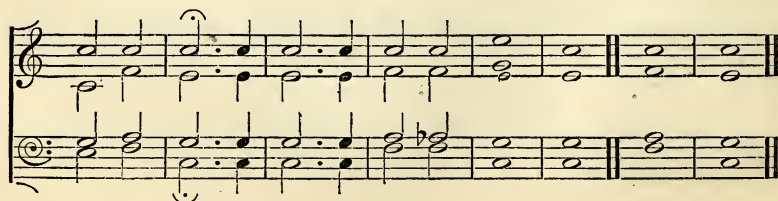
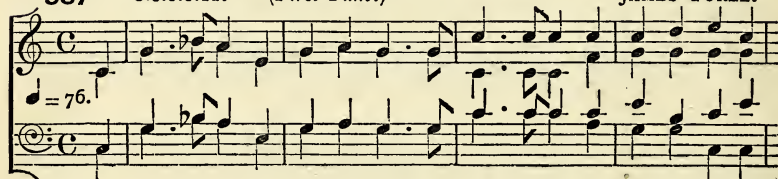


HOSANNA TO THE LIVING LORD!

537

8.8.8.8.II. (First Tune.)

JAMES TURLE.



(Second Tune.)

Anonymous.

First system: Treble and Bass staves, key of D major (two sharps), common time (C). Tempo marking: ♩ = 80. The melody is in the treble, and the bass line is in the bass. The second system continues the melody and bass line. The third system concludes the piece with a double bar line and repeat signs.

LET ALL THE WORLD IN EVERY CORNER SING.

538

10.4.6.6.6.6.10.4.

SAMUEL REAY, Mus.Bac., Oxon.

First system: Treble and Bass staves, key of D major (two sharps), 3/2 time. Tempo marking: ♩ = 60. The melody is in the treble, and the bass line is in the bass. The second system continues the melody and bass line. The third system continues the melody and bass line. The fourth system continues the melody and bass line. The fifth system concludes the piece with a double bar line and repeat signs.

O LORD OUR GOD, IN REVERENCE LOWLY.

539

9.9.8.9.9 8.6.6.4.8.8.

FERDINAND HILLER, Mus.D.

f $\text{♩} = 63.$

The first system of the musical score for 'O LORD OUR GOD, IN REVERENCE LOWLY.' It consists of a treble and bass staff in B-flat major (two flats) and common time. The tempo is marked as quarter note = 63. The music begins with a forte (*f*) dynamic. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines.

dol.

The second system of the musical score. It continues the melody and harmony from the first system. A *dol.* (dolente) marking is placed above the treble staff, indicating a change in mood or tempo. The notation includes various note values and rests, with the bass staff continuing to provide harmonic accompaniment.

cres. *ff* *mf*

The third system of the musical score. It features a crescendo (*cres.*) leading into a fortissimo (*ff*) section, followed by a mezzo-forte (*mf*) section. The musical notation shows increasing intensity and dynamic range across the system.

cres. *f* *mf* *cres.*

The fourth system of the musical score. It continues the dynamic progression with another crescendo (*cres.*), followed by fortissimo (*f*), mezzo-forte (*mf*), and a final crescendo (*cres.*) leading into the next system.

ff

Thou, LORD, and on-ly Thou, and on-ly Thou, art King.

The fifth and final system of the musical score for this hymn. It begins with a fortissimo (*ff*) dynamic. Below the staves, the lyrics 'Thou, LORD, and on-ly Thou, and on-ly Thou, art King.' are written. The system concludes with a double bar line and repeat signs.

O LORD, WITHIN THY SACRED GATE.

540

L.M.

J. BARNBY.

$\text{♩} = 58.$ *mf*

The first system of the musical score for 'O LORD, WITHIN THY SACRED GATE.' It consists of a treble and bass staff in B-flat major (two flats) and common time. The tempo is marked as quarter note = 58. The music begins with a mezzo-forte (*mf*) dynamic. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines.



O WORD OF GOD INCARNATE.

541

7.6.

Ancient Melody.



O WORSHIP THE KING.

542

Old 104th M.

HANDEL.



PRAISE, MY SOUL, THE KING OF HEAVEN.

543

6 of 8.7.

HENRY SMART.

Handwritten musical score for 'Praise, My Soul, the King of Heaven' by Henry Smart. The score is in common time (C) and consists of three systems of two staves each. The first system includes a tempo marking '♩ = 72.'. The music is written in a key with one sharp (F#) and features a variety of note values including eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and repeat signs.

PRAISE THE LORD! YE HEAVENS, ADORE HIM.

544

8 of 8.7.

ARTHUR S. SULLIVAN.

Handwritten musical score for 'Praise the Lord! Ye Heavens, Adore Him' by Arthur S. Sullivan. The score is in common time (C) and consists of three systems of two staves each. The first system includes a tempo marking '♩ = 76.'. The music is written in a key with two sharps (F# and C#) and features a variety of note values including eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and repeat signs.

PRAISE THE LORD THROUGH EVERY NATION.

545

8.9.8.8.9.8.6.4.8.8.

E. H. THORNE.

$\text{♩} = 88.$

p *cres.* *cen* *do.*

ff *mf* *dim. p*

cres. *f* *ff*

TO THEE, O FATHER, HERE WE RAISE.

546

L.M.

T. E. AYLWARD, Mus.Bac.

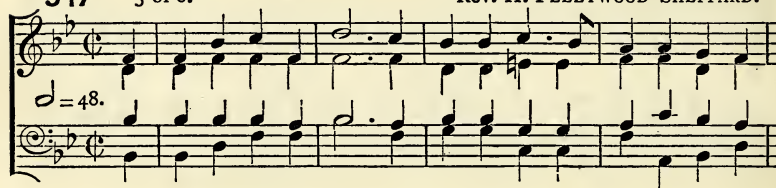


WHEN MORNING GILDS THE SKIES.

547

3 of 6.

Rev. H. FLEETWOOD SHEPPARD.



BEHOLD THE LAMB OF GOD!

548

6.6.6.4.8.8.4. (First Tune.)

Rev. J. B. DYKES, M.A., Mus.D.

(Second Tune.)

H. J. GAUNTLETT, Mus.D.

COME, GRACIOUS SPIRIT, HEAVENLY DOVE.

549

L.M. (First Tune.)

French Melody.



(Second Tune.)

W. HARRISON.



COME THOU, O COME.

550

4.6.6.6.6.2.

(First Tune.)

Rev. J. R. LUNN, M.A.

poco piu moto.

$\text{♩} = 72.$

tempo imo. rall.

(Second Tune.)

Anonymous.

$\text{♩} = 48.$

DAYS AND MOMENTS QUICKLY FLYING.

551

8.7.

Mrs. MOUNSEY BARTHOLOMEW.



ETERNAL BEAM OF LIGHT DIVINE.

552

L.M.

HENRY SMART.



FIERCE WAS THE WILD BILLOW.

553

8 of 6.4.

E. SILAS.



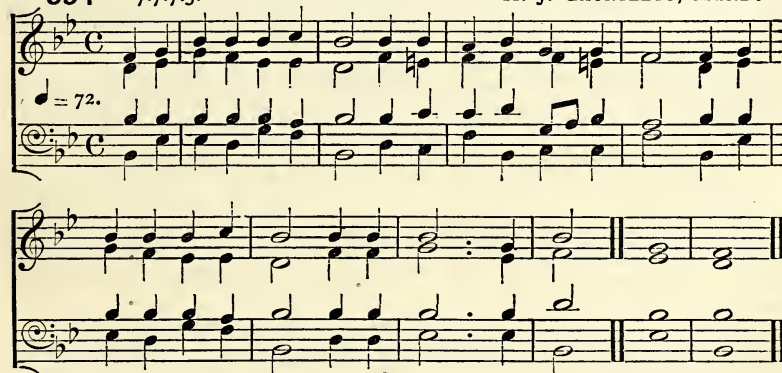


GRACIOUS SPIRIT, HOLY GHOST.

554

7.7.7.5.

H. J. GAUNTLETT, Mus.D.



GUIDE US, THOU WHOSE NAME IS SAVIOUR.

555

8.7.8.7.4.7.

E. J. HOPKINS.



HAIL, O THOU OF GRACE DIVINE.

556

6 of 7.

HENRY LESLIE.

$\text{♩} = 80.$

This musical score is for the hymn 'HAIL, O THOU OF GRACE DIVINE.' It is the sixth of seven parts, composed by Henry Leslie. The score is written for a piano in C major, common time (C). It consists of three systems of two staves each. The first system begins with a treble clef and a common time signature. The tempo is marked as quarter note equals 80. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence in the treble staff and sustained notes in the bass staff.

HAVE MERCY ON US, GOD MOST HIGH.

557

C.M.

J. HAMILTON CLARKE.

$\text{♩} = 80.$

This musical score is for the hymn 'HAVE MERCY ON US, GOD MOST HIGH.' It is composed by J. Hamilton Clarke. The score is written for a piano in C major, common time (C). It consists of two systems of two staves each. The first system begins with a treble clef and a common time signature. The tempo is marked as quarter note equals 80. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The second system concludes the piece with a final cadence in the treble staff and sustained notes in the bass staff.

HEAL ME, O MY SAVIOUR, HEAL.

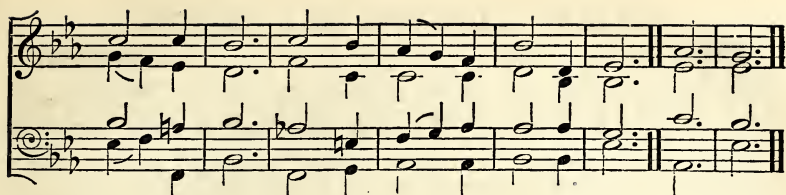
558

3 of 7.

ARTHUR S. SULLIVAN.

$\text{♩} = 80.$

This musical score is for the hymn 'HEAL ME, O MY SAVIOUR, HEAL.' It is the third of seven parts, composed by Arthur S. Sullivan. The score is written for a piano in C major, 3/4 time. It consists of two systems of two staves each. The first system begins with a treble clef and a 3/4 time signature. The tempo is marked as quarter note equals 80. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The second system concludes the piece with a final cadence in the treble staff and sustained notes in the bass staff.



JESU, CREATOR OF THE WORLD.

559

L.M.

OLIVER A. KING.



JESU, THE VERY THOUGHT OF THEE.

560*

(Part I.)

C.M.

RICHARD REDHEAD.



* This and the three following Tunes may be used consecutively, if desired, in which case only the last Amen should be used.

O JESU, LIGHT OF ALL BELOW.

560 (Part II.) C.M.

Anonymous.

Two systems of musical notation for the hymn "O JESU, LIGHT OF ALL BELOW." (Part II.). The first system includes a treble and bass staff with a key signature of two sharps (F# and C#) and a common time signature (C). A tempo marking "♩ = 72." is present. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

O JESU, KING MOST WONDERFUL.

560 (Part III.) C.M.

Old Melody.

Two systems of musical notation for the hymn "O JESU, KING MOST WONDERFUL." (Part III.). The first system includes a treble and bass staff with a key signature of two sharps (F# and C#) and a common time signature (C). A tempo marking "♩ = 58." is present. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

O JESU, THOU THE BEAUTY ART.

560 (Part IV.) C.M.

BERTHOLD TOURS.

Two systems of musical notation for the hymn "O JESU, THOU THE BEAUTY ART." (Part IV.). The first system includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). A tempo marking "♩ = 72." is present. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

JESU, LORD OF LIFE AND GLORY.

561

8 7.8.7.4.7.

E. J. HOPKINS.

$\text{♩} = 80.$

JESU, LOVER OF MY SOUL.

562

8 of 7.

J. BARNBY.

$\text{♩} = 80.$ *p* *cres.* *dim.*

rit. *pp* *Slower.*

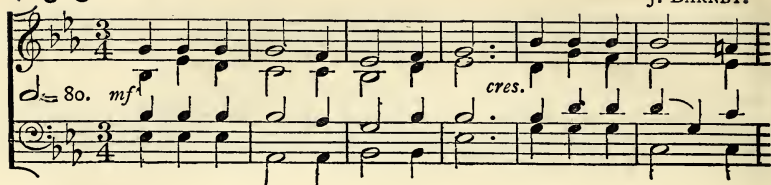
cres. *f* *dim.* *p*

JESU, MY LORD, MY GOD, MY ALL.

563

6 of 8.

J. BARNEY.



JESUS, TRANSPORTING SOUND!

564

6.6.6.6.8.8.

Sir JOHN GOSS.





LEAD, KINDLY LIGHT, AMID THE ENCIRCLING GLOOM.

565

10.4.10.4.10.10.

J. BARNEY.

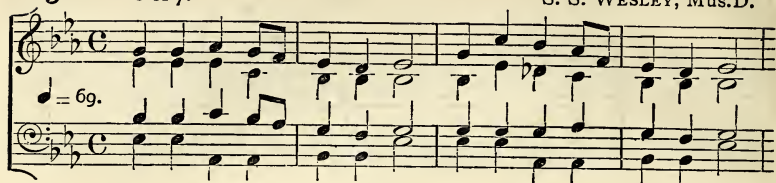


LORD, OUR STRENGTH AND RIGHTEOUSNESS.

566

6 of 7.

S. S. WESLEY, Mus.D.



MY GOD, HOW WONDERFUL THOU ART.

567

C.M.

JAMES TURLE.



MY GOD, I LOVE THEE; NOT BECAUSE.

568

C.M.

Old Melody.

Musical score for "My God, I Love Thee; Not Because." in C Major (C.M.), 2/4 time. The score consists of two systems of staves. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The second system continues the melody and accompaniment. The tempo/mood is indicated as "Old Melody."

MY GOD, MY FATHER, WHILE I STRAY.

569

8.8.8.4.

(First Tune.)

A. H. D. TROYTE.

Musical score for "My God, My Father, While I Stray." (First Tune) in A-flat major (two flats), 8.8.8.4. time. The score consists of two systems of staves. The first system includes a treble and bass staff with a key signature of two flats (B-flat and E-flat). The second system continues the melody and accompaniment. The tempo/mood is indicated as "A. H. D. TROYTE."

(Second Tune.)

PHILIP ARMES, Mus.D.

Musical score for "My God, My Father, While I Stray." (Second Tune) in A-flat major (two flats), 2/4 time. The score consists of two systems of staves. The first system includes a treble and bass staff with a key signature of two flats (B-flat and E-flat). The second system continues the melody and accompaniment. The tempo/mood is indicated as "PHILIP ARMES, Mus.D."

*** The small notes should be used in verses 3, 4, and 5.

NEARER, MY GOD, TO THEE.

570

6.4.6.4.6.6.4.

ARTHUR S. SULLIVAN.

*** Repeat the last line of each verse.

NEARER, O GOD, TO THEE!

571

6.4.6.4.6.6.4.

Sir JOHN GOSS.

*** Repeat the last line but one of each verse.

O GOD OF LIFE, WHOSE POWER BENIGN.

572

3 of 8.

W. G. CUSINS.

Two systems of musical notation for the hymn 'O GOD OF LIFE, WHOSE POWER BENIGN.' The first system includes a tempo marking of $\text{♩} = 76$. The music is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The second system continues the melody and accompaniment.

O GOD, OUR HELP IN AGES PAST.

573

C.M.

Old Melody.

Two systems of musical notation for the hymn 'O GOD, OUR HELP IN AGES PAST.' The first system includes a tempo marking of $\text{♩} = 72$. The music is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time (C) signature. The second system continues the melody and accompaniment.

O HOLY GHOST.

574

4.6.10.4.

W. T. BEST.

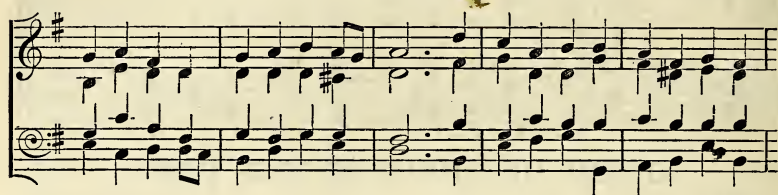
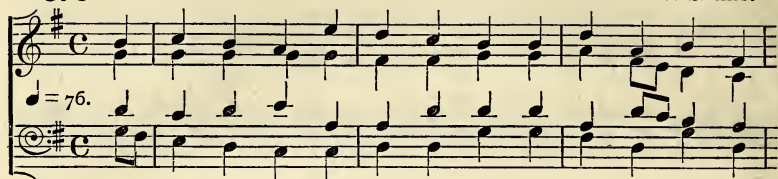
Two systems of musical notation for the hymn 'O HOLY GHOST.' The first system includes a tempo marking of $\text{♩} = 54$. The music is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time (C) signature. The second system continues the melody and accompaniment.

O HOLY GHOST, WHO EVER ONE.

575

8.8.6.8.8.6.

HENRY SMART.



O JESU, SON OF GOD, LOOK DOWN.

576

C.M.

F. R. STATHAM.



THOU THAT ART CELESTIAL LIGHT.

577

7s.

H. J. GAUNTLETT, Mus.D.

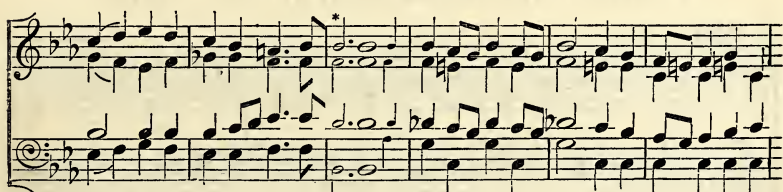


O JESU, THOU ART STANDING.

578

8 of 7.6.

ARTHUR S. SULLIVAN.



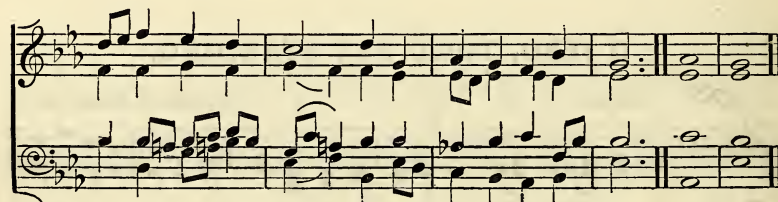
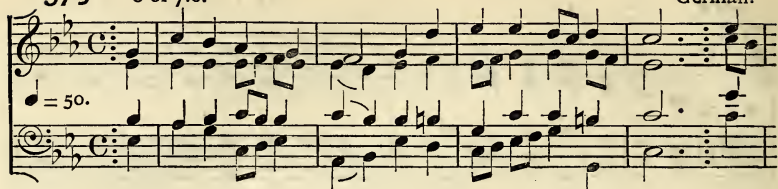
* The small notes to be used for the second and third verses.

O SACRED HEAD, NOW WOUNDED.

579

8 of 7.6.

German.

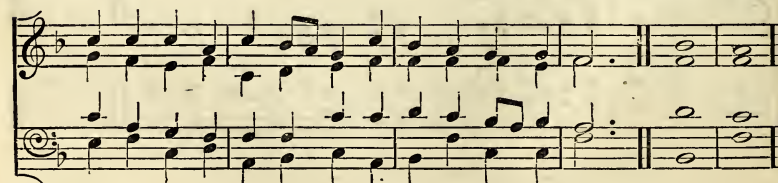


O LIGHT IN DARKNESS, JOY IN GRIEF.

580

C.M.

German.



O LORD, REFRESH THY FLOCK.

581

S.M.

MEDELSSOHN.



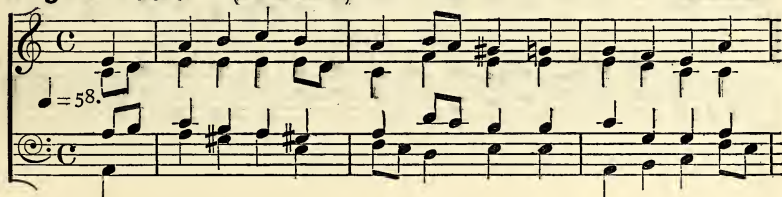
O LOVE, WHO FORMEDST US TO WEAR.

582

6 of 8.

(First Tune.)

German.



[For remaining tunes see next page.]

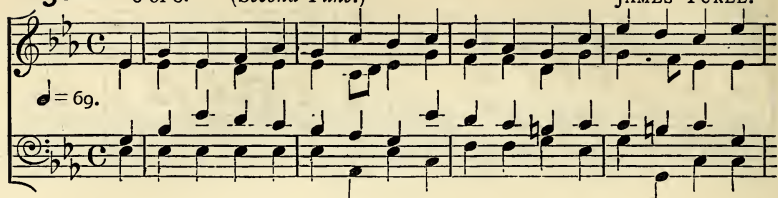
O LOVE, WHO FORMEDST US TO WEAR.

582

6 of 8.

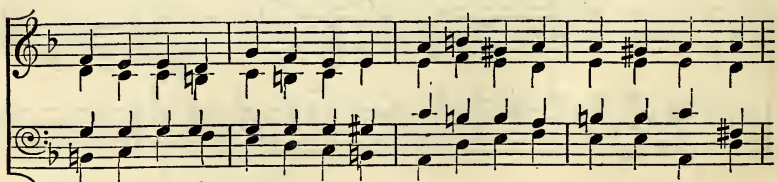
(Second Tune.)

JAMES TURLE.



(Third Tune.)

H. J. GAUNTLETT, Mus.D.





O THOU, FROM WHOM ALL GOODNESS FLOWS.

583

C.M.

OLIVER A. KING.

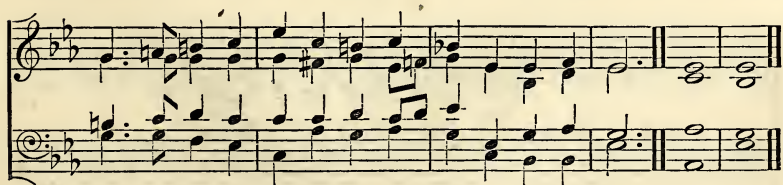


O UNITY OF THREEFOLD LIGHT.

584

C.M.

JAMES TURLE.



PLEASANT ARE THY COURTS ABOVE.

585

8 of 7. (First Tune.)

E. SILAS.

dolce.

cres.

p

f

dim.

p

(Second Tune.)

J. BARNBY.

= 88.

Org.

Org.

ROCK OF AGES, CLEFT FOR ME.

586

6 of 7.

R. REDHEAD.

SAVIOUR, BLESSED SAVIOUR.

587

8 of 6.5.

HERBERT S. OAKELEY, Mus. D.

SON OF MAN, TO THEE WE CRY.

588

6 of 7.

HENRY LESLIE.

♩ = 80.

The musical score for 'SON OF MAN, TO THEE WE CRY.' is written in G major (one sharp) and common time (C). It consists of three systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The third system has a treble and bass staff. The music is a hymn tune with a steady, flowing melody.

*** The last line of each verse should be repeated.

THOU ART THE WAY: BY THEE ALONE.

589

C.M.

Old Melody.

♩ = 72.

The musical score for 'THOU ART THE WAY: BY THEE ALONE.' is written in D major (two sharps) and common time (C). It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music is a hymn tune with a steady, flowing melody.

THOU KNOWEST, LORD, THE WEARINESS AND SORROW.

590

II.IO.II.IO.IO.IO.

J. BARNBY.

♩ = 50.

The musical score for 'THOU KNOWEST, LORD, THE WEARINESS AND SORROW.' is written in B-flat major (two flats) and common time (C). It consists of one system of staves. The first system has a treble and bass staff. The music is a hymn tune with a steady, flowing melody.



A little slower.

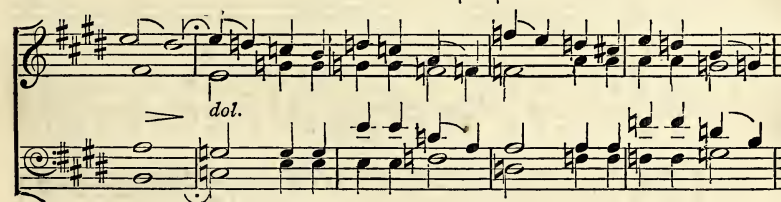
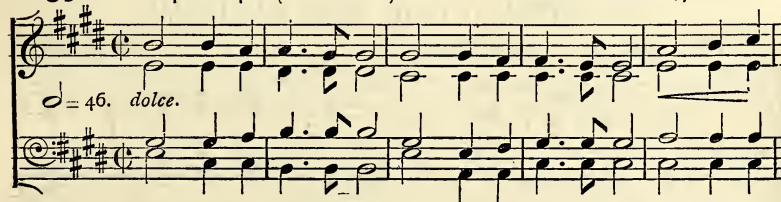


THOU, WHOSE ALMIGHTY WORD.

59I

6.6.4.6.6.6.4. (First Tune.)

FERDINAND HILLER, Mus.D.



THOU, WHOSE ALMIGHTY WORD.

591

6.6.4.6.6.6.4.

(Second Tune.)

Old Melody.

♩ = 84

TO THEE, O GOD AND SAVIOUR.

592

8 of 7.6.

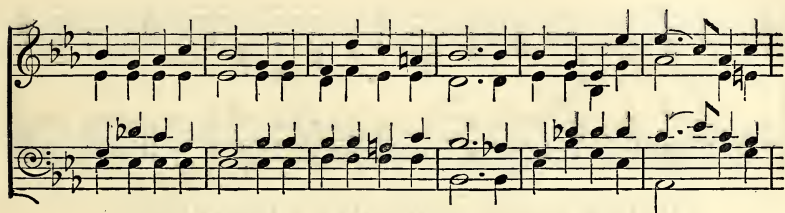
(First Tune.)

Old Melody.

♩ = 84.

(Second Tune.)

HENRY SMART.



THREE IN ONE, AND ONE IN THREE.

593

7.7.7.5.

(First Tune.)

German.



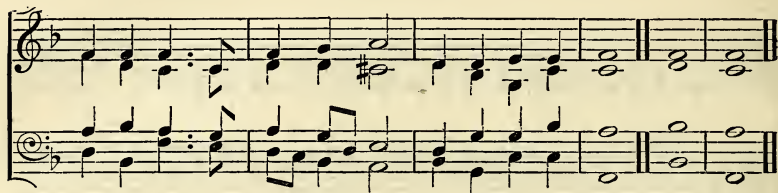
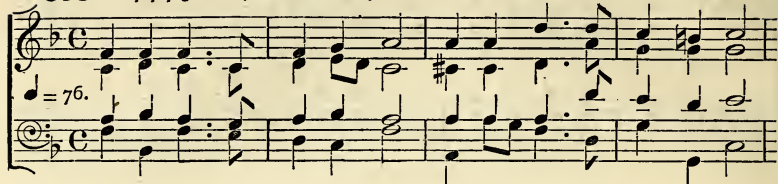
[For Second Tune, see next page.]

THREE IN ONE, AND ONE IN THREE.

593

7-7-7-5. (Second Tune.)

Hon. and Rev. F. R. GREY.

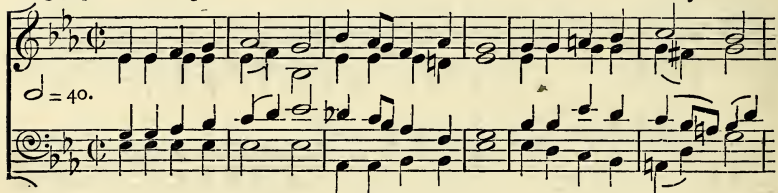


WHEN DAY'S SHADOWS LENGTHEN.

594

6 of 6.5.

Anonymous.



WHEN OUR HEADS ARE BOWED WITH WOE.

595

7s.

R. REDHEAD.



ALL YE WHO SEEK FOR SURE RELIEF.

596

C.M.

S. S. WESLEY, Mus.D.

Two systems of musical notation for the hymn 'All Ye Who Seek for Sure Relief'. The first system includes a tempo marking of $\text{♩} = 56$. The music is written in treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment.

ART THOU WEARY, ART THOU LANGUID?

597

8.5.8.3.

(First Tune.)

ARTHUR S. SULLIVAN.

Two systems of musical notation for the hymn 'Art Thou Weary, Art Thou Languid?' (First Tune). The first system includes a tempo marking of $\text{♩} = 76$. The music is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment.

(Second Tune.)

W. S. HOYTE.

Two systems of musical notation for the hymn 'Art Thou Weary, Art Thou Languid?' (Second Tune). The first system includes a tempo marking of $\text{♩} = 76$. The music is written in treble and bass staves with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment.

BLEST ARE THE PURE IN HEART.

598

S.M. (First Tune.)

H. J. GAUNTLETT, Mus. D.

First system of the musical score for 'Blest are the pure in heart' (First Tune). It features a treble and bass staff in 4/4 time. The key signature has one sharp (F#). The tempo is marked 'S.M.' (Slowly). The first measure is marked with a quarter note equal to 76 beats. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.

Second system of the musical score for 'Blest are the pure in heart' (First Tune). It continues the melody and accompaniment from the first system, ending with a double bar line.

(Second Tune.)

F. R. STATHAM.

First system of the musical score for 'Blest are the pure in heart' (Second Tune). It features a treble and bass staff in common time (C). The key signature has three sharps (F#, C#, G#). The tempo is marked 'S.M.' (Slowly). The first measure is marked with a quarter note equal to 76 beats. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.

Second system of the musical score for 'Blest are the pure in heart' (Second Tune). It continues the melody and accompaniment from the first system, ending with a double bar line.

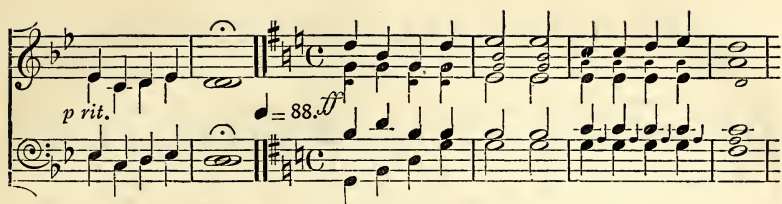
CHRISTIAN, DOST THOU SEE THEM.

599

8 of 6.5.

Anonymous.

First system of the musical score for 'Christian, dost thou see them'. It features a treble and bass staff in common time (C). The key signature has two flats (Bb, Eb). The tempo is marked 'S.M.' (Slowly). The first measure is marked with a quarter note equal to 52 beats. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.



FOR THEE, O DEAR, DEAR COUNTRY.

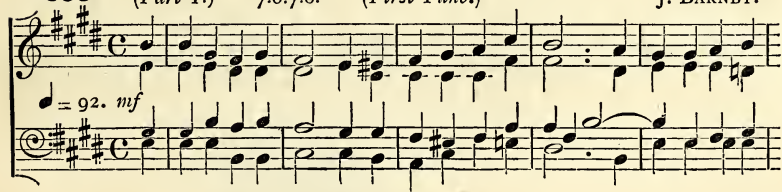
600

(Part I.)

7.6.7.6.

(First Tune.)

J. BARNBY.



[For Second Tune see next page.]

FOR THEE, O DEAR, DEAR COUNTRY.

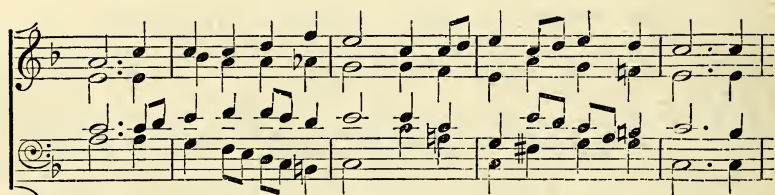
600

(Part I.)

7.6.7.6.

(Second Tune.)

BERTHOLD TOURS.



JERUSALEM THE GOLDEN.

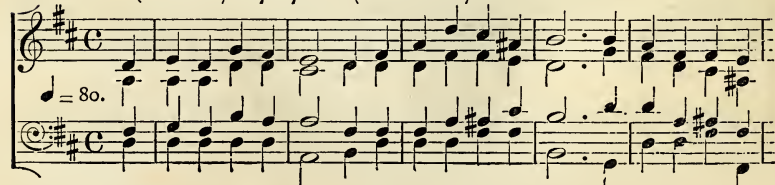
600

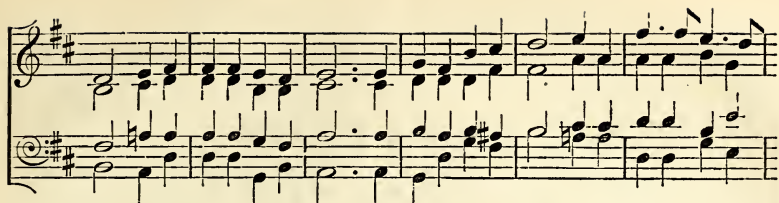
(Part II.)

7.6.7.6.

(First Tune.)

ALEXANDER EWING.





(Another arrangement.)

ALEXANDER EWING.

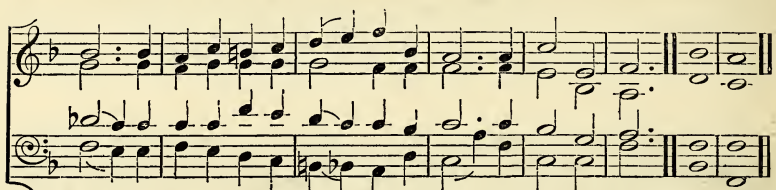
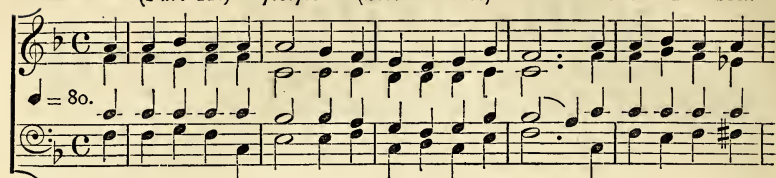


JERUSALEM THE GOLDEN.

600

(Part II.) 7.6.7.6. (Second Tune.)

HY. HUGO PIERSON.

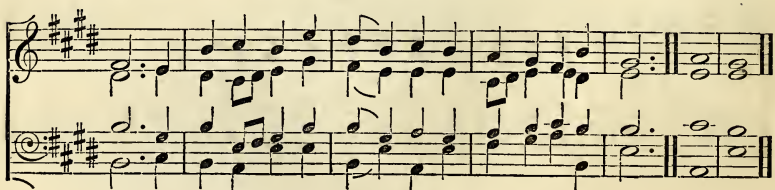
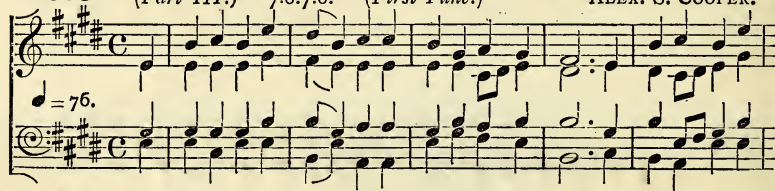


JERUSALEM THE GLORIOUS.

600

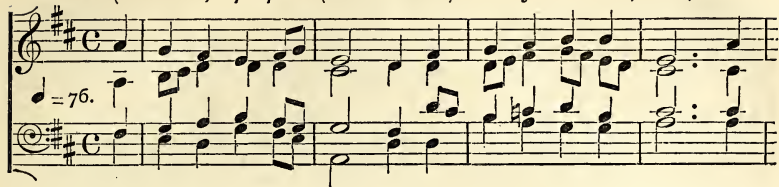
(Part III.) 7.6.7.6. (First Tune.)

ALEX. S. COOPER.



JERUSALEM THE GLORIOUS.

600 (Part III.) 7.6.7.6. (Second Tune.) Rev. J. B. DYKES, M.A., Mus.D.



GLORIOUS THINGS OF THEE ARE SPOKEN.

601 8 of 8.7. ARTHUR S. SULLIVAN



HARK! HARK, MY SOUL: ANGELIC SONGS ARE
SWELLING.

602

II. IO. II. IO. 9. II.

J. BARNBY.

HOW SWEET THE NAME OF JESUS SOUNDS!

603

C.M.

BERTHOLD TOURS.

IF THOU Wouldest LIFE ATTAIN.

604

6 of 7.

E. J. HOPKINS.

♩ = 84.

IN THE FAR CELESTIAL LAND.

605

8 of 7.

German.

♩ = 66.

JERUSALEM, MY HAPPY HOME!

606

C.M.

JAMES TURLE.



JERUSALEM ON HIGH.

607

6.6.6.6.4.4.4.

C. STEGGALL, Mus.D.



JESUS SHALL REIGN WHERE'ER THE SUN.

608

L.M.

W. H. GLADSTONE.

$\text{♩} = 80.$

LIGHT'S ABODE, CELESTIAL SALEM.

609

6 of 8.7.

HENRY SMART.

$\text{♩} = 80.$

OFT IN SORROW, OFT IN WOE.

610

7s.

G. M. GARRETT, Mus.D.

$\text{♩} = 80.$

This musical score is for a hymn in 7/8 time. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). The melody is primarily composed of eighth and sixteenth notes, with some rests. The accompaniment consists of chords and single notes in the bass line. The piece concludes with a double bar line and a final chord.

O GIFT OF GIFTS! O GRACE OF FAITH!

611

C.M.

F. R. STATHAM.

$\text{♩} = 72.$

This musical score is for a hymn in common time (C.M.). It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). The melody is composed of eighth and sixteenth notes. The accompaniment includes chords and single notes in the bass line. The piece ends with a double bar line and a final chord.

O HAPPY BAND OF PILGRIMS.

612

7.6.

H. J. GAUNTLETT, Mus.D.

$\text{♩} = 80.$

This musical score is for a hymn in 7/6 time. It features a treble and bass staff with a key signature of three sharps (F-sharp, C-sharp, and G-sharp). The melody is composed of eighth and sixteenth notes. The accompaniment includes chords and single notes in the bass line. The piece concludes with a double bar line and a final chord.

O LORD, HOW JOYFUL 'TIS TO SEE.

613

S. S. WESLEY, Mus.D.



ON THE FOUNT OF LIFE ETERNAL.

614

8.7.8.7.7.7.

CH. GOUNOD.



OUR BLEST REDEEMER, ERE HE BREATHED.

615

8.6.8.4.

Sir JOHN GOSS.

Musical score for "OUR BLEST REDEEMER, ERE HE BREATHED." in E-flat major (three flats) and common time (C). The tempo is marked with a quarter note equal to 76 (♩ = 76). The score is in 8.6.8.4. time signature. It consists of two systems of staves, each with a treble and bass staff joined by a brace. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line and repeat signs.

OUR GOD STANDS FIRM, A ROCK AND TOWER.

616

8.7.8.7.6.6.6.7.

German.

Musical score for "OUR GOD STANDS FIRM, A ROCK AND TOWER." in E major (two sharps) and common time (C). The tempo is marked with a quarter note equal to 50 (♩ = 50). The score is in 8.7.8.7.6.6.6.7. time signature. It consists of four systems of staves, each with a treble and bass staff joined by a brace. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line and repeat signs.

617

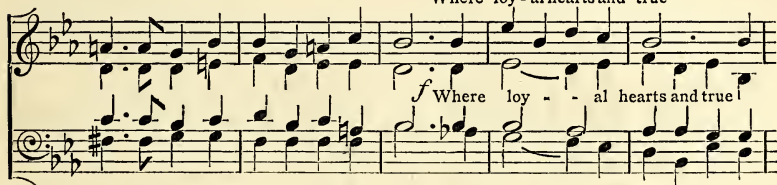
O PARADISE, O PARADISE.

8.6.8.6.6.6.6.6.

J. BARNBY.



Where loy-al hearts and true

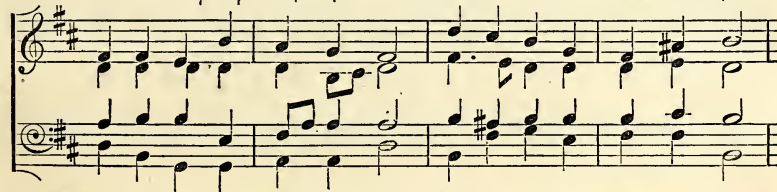


618

SINNERS, TURN, WHY WILL YE DIE?

8 of 7.

Rev. J. B. DYKES, M.A., Mus.D.



SOLDIERS OF CHRIST, ARISE.

619

S.M.

(First Tune.)

H. J. GAUNTLETT, Mus. D.

* * The small notes should be used in verses 3 and 4.

(Second Tune.)

G. M. GARRETT, Mus. D.

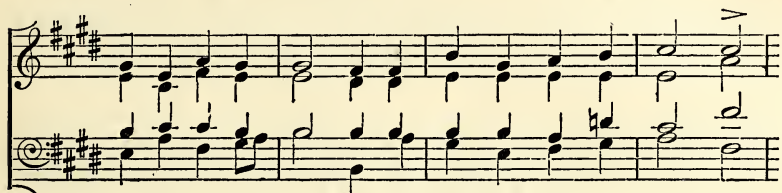
THE CHURCH'S ONE FOUNDATION.

620

8 of 7.6.

(First Tune.)

HENRY SMART.



(Second Tune.)

FRANZ WEBER.



THE CHURCH'S ONE FOUNDATION.

620

8 of 7.6. (Third Tune.)

H. J. GAUNTLETT, Mus.D.

$\text{♩} = 80.$

(Fourth Tune.)

German.

$\text{♩} = 72.$



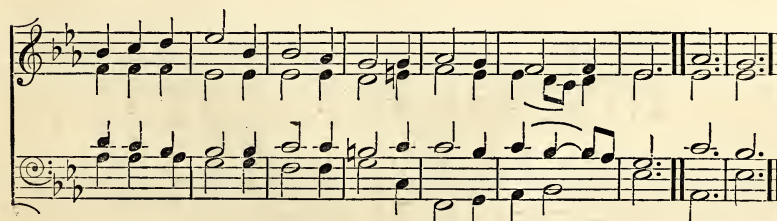
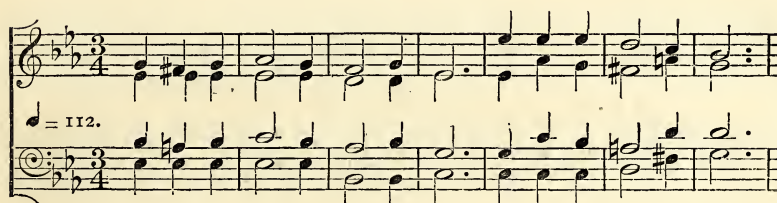
THE ROSEATE HUES OF EARLY DAWN.

62I

D.C.M.

(First Tune.)

Rev. F. A. J. HERVEY, M.A.



[For Second and Third Tunes see next page.]

THE ROSEATE HUES OF EARLY DAWN.

621

D.C.M.

(Second Tune.)

Sir JOHN Goss.

First system of musical notation for the first tune. It consists of a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). A tempo marking of 80 is indicated. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment.

Second system of musical notation for the first tune. It continues the melody and accompaniment from the first system. The system ends with a double bar line and a 3/4 time signature change.

Third system of musical notation for the first tune. The time signature changes to 3/4. A tempo marking of 112 is indicated. The melody and accompaniment continue.

Fourth system of musical notation for the first tune. It concludes the first tune with a final cadence and a double bar line.

(Third Tune.)

E. J. HOPKINS.

First system of musical notation for the third tune. It consists of a treble and bass staff. The key signature is two flats (Bb and Eb), and the time signature is common time (C). A tempo marking of 80 is indicated. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment.



THE NIGHT IS CLOSING O'ER US.

622

7.6.

CH. GOUNOD.



*** The last line in each verse should be repeated.

THE HEAD THAT ONCE WAS CROWNED WITH
THORNS.

623

C.M.

WILLIAM SPARK, Mus.D.



THROUGH ALL THE CHANGING SCENES OF LIFE.

624

C.M.

S. S. WESLEY, Mus.D.



THERE IS A RIVER, DEEP AND BROAD.

625

C.M.

Anonymous.





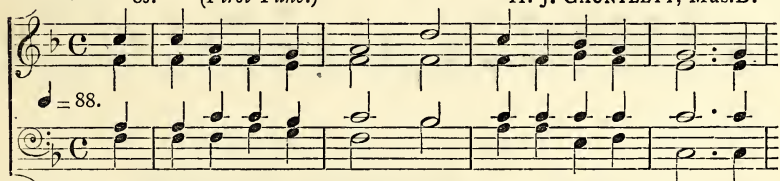
WE LOVE THE PLACE, O GOD.

626

6s.

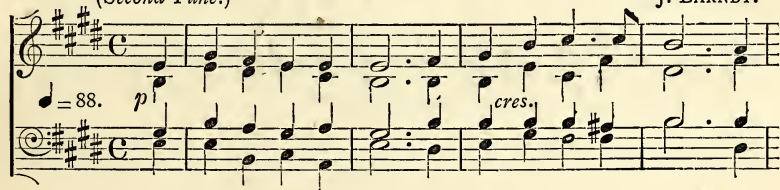
(First Tune.)

H. J. GAUNTLETT, Mus.D.



(Second Tune.)

J. BARNBY.



WHERE HIGH THE HEAVENLY TEMPLE STANDS.

627

L.M.

H. J. GAUNTLETT, Mus.D.



WHERE THE MOURNER WEEPING.

628

6.5.6.5.

Anonymous.



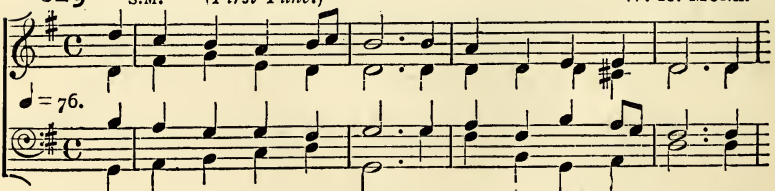
YE SERVANTS OF THE LORD.

629

S.M.

(First Tune.)

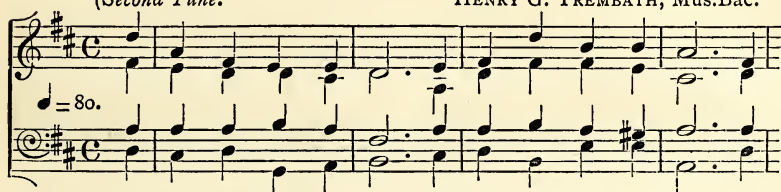
W. H. MONK.





(Second Tune.

HENRY G. TREMBATH, Mus.Bac.



YE ANGEL-HOSTS ABOVE.

630

6.10.6.10.

S. S. WESLEY, Mus.D.



BEHOLD AN ISRAELITE INDEED.

631

C.M.

Old Melody



MY SHEPHERD IS THE LIVING GOD.

632

C.M.

Old Melody.

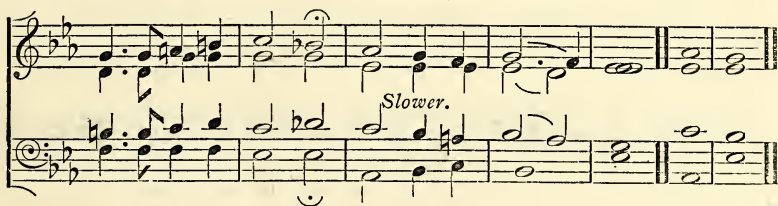
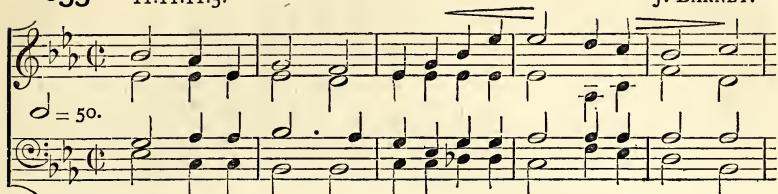


NOW GOD BE WITH US, FOR THE NIGHT IS
CLOSING.

633

II.II.II.5.

J. BARNBY.



O JESU, JOY OF LOVING HEARTS.

634

L.M.

WILLIAM SPARK, Mus.D.



PRAISE TO THE HOLIEST IN THE HEIGHT.

635

C.M.

Old Melody.



DRAW NEAR, THOU LOWLY CHRISTIAN.

636

7.6.7.6.8.8.

H. J. GAUNTLETT, Mus.D.



PRAISE GOD, THE HOLY TRINITY.

Praise our God, all ye His servants, and ye that fear Him, small and great.

637

Ancient Melody.

1. PRAISE GOD, the HO - LY TRI - NI - TY, The THREE in ONE, and ONE in

$\text{♩} = 50.$

The first system of music is in 3/4 time, key of B-flat major. It features a treble and bass staff with a piano (*f*) dynamic. The melody is a simple, hymn-like tune.

THREE: Your joy - ful hymns, ye faith - ful, raise, And swell the tide of heav'nly praise.

The second system continues the melody from the first system, maintaining the same time signature and key.

2. And first to Him, in Whom we live, To God the FA - THER thanks we

The third system continues the melody, with the lyrics 'And first to Him, in Whom we live, To God the FA - THER thanks we'.

give: The earth, the sky, the wa - ters, prove The might of His cre - a - tive love.

The fourth system continues the melody, with the lyrics 'give: The earth, the sky, the wa - ters, prove The might of His cre - a - tive love.'.

3. Then let us wor - ship God the SON, Who hath for us sal - va - tion

The fifth system continues the melody, with the lyrics '3. Then let us wor - ship God the SON, Who hath for us sal - va - tion'.

won: Who laid His heav'n-ly glo - ry by, And came a MAN for man to die.

4. With joy we hail His won - drous Birth, His bright E - pi - pha - ny on

earth: We greet Him when, His Suff'rings o'er, He rose from death to die no more.

5. As - cend - ing now be - yond the skies, A cloud re - ceives Him from our eyes: Yet

we, like Ste - phen, see Him stand, And plead for us at God's right hand.

6. Thence doth our LORD His gifts be - stow, To feed and com - fort us be -

- low: Thence, fol - lowed by His glo - rious train, To judg - ment will He come a - gain.

7. With e - qual praise for e - ver - more We God the Ho - LY GHOST a - dore: Whose

grace, in count - less chan - nels giv'n, Doth sanc - ti - fy th'e - lect of heav'n.

8. Praise God, from Whom all bles - sings flow; Praise Him, all crea - tures

here be - low; Praise Him a - bove, an - ge - lic host;

Praise FA - THER, SON, and Ho - LY GHOST. A - men.

*** This hymn should be sung without any pause between the verses.

PRAISE, O SION, THY SALVATION.

638

(Part I.)

8.8.7.8.87.

German.



LO, THE BREAD WHICH ANGELS FEEDETH.

638

(Part II.)

P.M.

Anonymous.



Musical score for a hymn, consisting of four systems of two staves each. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "rit."

EARTHLY PILGRIM, JOYFUL SEE.

638

(Part III.) 7s.

Anonymous.

Musical score for "EARTHLY PILGRIM, JOYFUL SEE.", consisting of two systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes notes, rests, and a tempo marking "♩ = 80."

** When the whole of this Hymn is sung the Amen at the end of Part II. should be omitted.

SLEEP THY LAST SLEEP.

639

8 of 4.6.

J. BARNBY.

pp *cres.*

$\text{♩} = 44.$

mf

f rall. *pp Slower.*

WE MARCH, WE MARCH TO VICTORY.

640

P.M.

J. BARNBY.

f

WE march, we march to vic - to - ry! With the Cross of the LORD be -

$\text{♩} = 48.$ *Gt. to 15th, with Sw. coup.*

- fore us, With His lov-ing Eye looking down from the sky, And His

mf *ff*

Sw. *Gt.*

Ho-ly Arm spread o'er us, His Ho-ly Arm spread o'er us. We

His Arm

Add Mixtures.

reduced to 15th.

come in the might of the Lord of Light, In surplised train to meet Him; And we

Sw.

put to flight the ar-mies of night, That the sons of the day may

Gt.

greet Him, the sons of the day may greet Him. We march, we march to

mf

Sw.

vic - to - ry! With the Cross of the LORD be - fore us, With His

mf

lov - ing Eye look - ing down from the sky, And His Ho - ly Arm spread

Gt.

o'er us, His Ho - ly Arm spread o'er us. The o'er ... us.

is Arm

All verses except last. Last verse only.

2nd verse.

All verses except last. Last verse only.

A FEW MORE YEARS SHALL ROLL.

641

6.6.8.6.6.6.8.6.

HENRY SMART.

$\text{♩} = 66.$

I HEARD THE VOICE OF JESUS SAY.

642

D.C.M.

SPOHR.

$\text{♩} = 72. \text{ mf}$

I NEED THEE, PRECIOUS JESUS.

643

8 of 7.6.

ARTHUR S. SULLIVAN.

♩ = 72.

This musical score is for the hymn 'I NEED THEE, PRECIOUS JESUS.' It is in 7/6 time and consists of three systems of two staves each. The key signature has two flats (B-flat and E-flat). The tempo is marked as ♩ = 72. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a double bar line and a final chord.

IN THE HOUR OF TRIAL.

644

8 of 6.5.

Rev. J. B. DYKES, M.A., Mus.D.

♩ = 46.

This musical score is for the hymn 'IN THE HOUR OF TRIAL.' It is in 6/5 time and consists of three systems of two staves each. The key signature has two flats (B-flat and E-flat). The tempo is marked as ♩ = 46. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece concludes with a double bar line and a final chord.

THY WAY, NOT MINE, O LORD.

645

8 of 6.

J. BARNBY.

WE ARE BUT STRANGERS HERE.

646

6.4.6.4.6.6.6.4.

ARTHUR S. SULLIVAN.

THE HYMNARY

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